

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2149.

LONDON, SATURDAY, JANUARY 2, 1869

PRICE
THREEPENCE
Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON.

A Series of SIX LECTURES on Literary, Scientific and Artistic Subjects, will be delivered at this College on the SECOND TUESDAY EVENINGS of the Months of January, February, March, April, May, and June, 1869, commencing at 8.30.
First Lecture, January 13, 1869, by Prof. Huxley, F.R.S. Subject: The Geographical Distribution of Animals.
Second Lecture, February 9, by J. Norman Lockyer, Esq., F.R.S. Subject: The Sun.
Third Lecture, March 6, by John Ruskin, Esq. Subject: The Myths of Story in Greek Legends.
Fourth Lecture, April 13, by the Rev. J. E. Thorold Rogers, M.P. Subject: Sir Robert Walpole.
Fifth Lecture, May 11, by Prof. T. H. Key, F.R.S. Subject: Some Leading Principles in Etymology.
Sixth Lecture, June 8, by Michael Foster, M.D. Subject: Causes and Functions: the Relations of Vital Work to Anatomical Machinery.
Tickets for the Course, which are transferable, and will admit either Ladies or Gentlemen, may be obtained at the Office of the College, price 10s. 6d. The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.
JOHN ROBSON, B.A., Secretary to the Council.
December, 1868.

UNIVERSITY COLLEGE, LONDON.

LOGIC—HISTORY OF PHILOSOPHY.
Professor CRUM ROBERTSON will commence on WEDNESDAY EVENING 31st, at 10 A.M., a Course of about twenty LECTURES on LOGIC. Two Lectures a week will be given in the last Term (on Wednesdays and Thursdays), and Four a week in the Summer Term (on Mondays, Tuesdays, Wednesdays, and Thursdays). Fee 4s. 4d.
On THURSDAY EVENING, January 14th, at 7.30, Professor ROBERTSON will begin a Course, for Advanced Students, of Twenty LECTURES on the HISTORY OF MODERN PHILOSOPHY, from the 17th Century. The Course will be continued weekly, on Thursdays, at the same hour. Fee 3s. 2d.
JOHN ROBSON, B.A., Secretary to the Council.
December, 1868.

UNIVERSITY COLLEGE, LONDON.

FACULTY OF MEDICINE.—The Classes will RE-COMMENCE on MONDAY, January 4th, 1869.
FACULTY OF ARTS (including the Department of the Applied Sciences).—The LENT TERM will COMMENCE on TUESDAY, January 13th, 1869.
In most of the Classes such a division of the subjects is made as enables Students to enter with advantage at this period.
The SCHOOLS for BOYS between the ages of Seven and Sixteen.—The LENT TERM will BEGIN for New Pupils at 9.30 A.M. on TUESDAY, January 13th, 1869. Former Pupils must return on the following day.
The EVENING CLASSES for Classics, Modern Languages, Mathematics, the Natural Sciences, Law, &c.—The LENT TERM will COMMENCE on MONDAY, January 11, 1869.

Prospectuses of the various Departments of the College, containing full information respecting Classes, Fees, Days and Hours of Attendance, &c., and Copies of Regulations relative to the Entrance and other Exhibitions, Scholarships and Prizes, open to competition by the Students of the several Faculties, may be obtained at the Office of the College on application either personally or by letter.
The College is very near the Gower-street Station of the Metropolitan Railway, and within a few minutes' walk of the terminal of the North-Western, Midland, and Great Northern Railways.
JOHN ROBSON, B.A., Secretary to the Council.
December, 1868.

UNIVERSITY COLLEGE, LONDON.

SCHOOL.
Head Master—THOMAS HEWITT KEY, M.A. F.R.S.
Vice-Master—E. R. HORTON, M.A., Fellow of St. Peter's College, Cambridge.
The LENT TERM will begin for New Pupils, on TUESDAY, January 13th, at 9.30 A.M. The hours of attendance are from 9.30 to 1.30; the hour from 1.30 to 1.50 being allowed for recreation and dinner. The Playground is spacious, and contains a gymnasium and five courts. The School Session is divided into three equal Terms. Fees, 7l. 6s. Term, to be paid in advance. Gymnastics and Fencing extra.
JUNIOR DEPARTMENT.—For Pupils between the ages of seven and nine, whose periods of work and of recreation in the playground are so arranged as to draw from those of the older boys. The hours of attendance are from 9 to 10.30, of which time two hours altogether are allowed for recreation, and dinner. Fee for each Term, 6l. 3s. 6d., to be paid in advance.
Discipline is maintained without corporal punishment. A monthly Report of the progress and conduct of each Pupil is sent to his Parent or Guardian.
The School is very near the Gower-street Station of the Metropolitan Railway, and within a few minutes' walk of the terminal of several other railways.
Prospectuses may be obtained at the Office of the College.
JOHN ROBSON, B.A., Secretary to the Council.
January, 1869.

ROYAL ACADEMY OF ARTS.—C. W. COPE.

Esq., R.A., Professor of Painting, will commence his Course of LECTURES on THURSDAY NEXT, the 7th instant, and continue them on the Evenings of Monday and Thursday, the 14th, 18th, 21st, and 25th of January. The Lectures begin each Evening at 8 o'clock.
JOHN FRESCOTT KNIGHT, R.A., Secretary.
ARTISTS' ANNUITY FUND.—Mr. E. U. BERRY begs to offer his respectful Thanks to those Gentlemen who supported him with their Votes and Interest at the recent Election for the Medical Inspector of the above "Fund."
78, Gower-street, Bedford-square.
SOCIETY OF FEMALE ARTISTS, Gallery, 9, Conduit-street, Regent-street.—All WORKS intended for the ensuing Exhibition to be sent in FRIDAY and SATURDAY, the 10th and 10th of January.—Prospectuses to be had at the Gallery.

SOCIETY for the ENCOURAGEMENT

OF THE FINE ARTS.—The ELEVENTH SESSION, comprising four Conversations, three Classical Musical Evenings, four Art-Exhibitions and nine Lectures, will commence on the 7th of JANUARY, 1869.
Subscription—One Guinea.
T. R. S. TEMPLE, M.A., Hon. Sec.
9, Conduit-street, Regent-street.

VICTORIA CLUB, Westminster Palace Hotel.

Under the above title, a new Chess, Whist and SOCIAL CLUB OPENED on the 1st of JANUARY, the Members of which, for the small Subscription of Two Guineas a Year, will enjoy all the advantages of a spacious Club-house, without any of its responsibility. No Entrance-Fee for the first 100 Members.—Further particulars may be obtained on application to L. JEFFERIS, Esq., Westminster Palace Hotel, Victoria-street, S.W.

ANTHROPOLOGICAL SOCIETY OF

LONDON, 4, St. Martin's-place, Trafalgar-square. TUESDAY, January 5, at 8 P.M. Papers to be read:—
1. 'The Weapon-Poisons of Africans, Malays, and Americans,' Rev. J. G. Wood, M.A. F.R.S.
2. 'Cleveland Gravels,' Rev. J. C. Atkinson.
3. 'Barrows at Cleatham,' Edward Peacock, Esq., F.S.A.
4. 'Loomianaker,' Dr. Charnock and Mr. Lewis.
J. FRED. COLLINGWOOD, Secretary.

SOCIETY OF PAINTERS IN WATER-

COLOURS.—The MEETING for the ELECTION of ASSOCIATES for this Society will in future be held at the End of MARCH instead of February.—Particulars may be obtained from the Secretary, WILLIAM CALLOW, 5, Pall Mall East.

BEDFORD COLLEGE (for Ladies), 48 and 49, BEDFORD-SQUARE, London.

LENT TERM will begin on THURSDAY, January 14, 1869. Two Bursar's Scholarships will be awarded by open competition at the beginning of next October.
Prospectuses, with particulars respecting Schemes of Studies, Scholarships, Boarding, &c., may be had at the College.
JANE MARTINEAU, Hon. Sec.

OWENS COLLEGE.—CHRISTMAS TERM.

—The COLLEGE RE-OPENS for both Day and Evening Classes on THURSDAY, 7th of January, 1869. In both Departments the subjects for the Matriculation and Degree Examinations of the University of London are read.—The Principal will attend at the College to admit new Students on Wednesday, the 6th of January, from Twelve to Two P.M.
J. G. GREENWOOD, Principal.
J. HOLME NICHOLSON, Registrar.

OWENS COLLEGE.—Prospectuses of the

ENTRANCE EXHIBITIONS OF SCHOLARSHIPS AND PRIZES to be competed for in 1869-70 may be had, on and after the 1st of December, by application at the College.
J. G. GREENWOOD, Principal.
J. HOLME NICHOLSON, Registrar.

QUEEN'S COLLEGE INSTITUTION FOR

LADIES.
TUFNELL PARK, Camden-road, London.
Fee for Residents in Finishing School, 60 Guineas per annum.
Middle School, 40 Guineas per annum.
Elementary School, 30 Guineas per annum.
Payment reckoned from Entrance.
Governors—Students received. Certificates granted.
For Prospectuses, with List of Rev. Patrons and Lady Patronesses, address Mrs. MORELL, Lady Principal, at the College.
Scriptural Teaching under the Superintendence of Rev. WILLIAM McALL and Rev. J. WRIGHT.

Masters.
Lectures By various Lecturers.
English Mr. Wood and Mr. Home.
Latin Mr. Wood.
French Messrs. Des Fortes and De Meillan.
German Herr Hirschfeld.
Italian Herr Padrucci.
Spanish Señor Vives.
Piano Mr. W. Macfarren and Mr. Gardner.
Singing Herr Rosen and Mr. W. H. Monk.
Drawing Mr. Gardner and Mr. Sims.
Dancing and Calisthenics Mr. Webb George.
Daily Medical Attendant Dr. Rawlins.

HEAD MASTERSHIP of the GIGGLES-

WICK GRAMMAR SCHOOL.
The Governors will receive Applications and Testimonials until Easter, 1869. They propose to proceed to the Election before the close of April, 1869, so as to enable the Head Master to commence the discharge of his duties at Midsummer, 1869.
A Statement of the duties, privileges and emoluments of the Head Master and of the intentions of the Governors may be obtained from WILLIAM HASTLEY, Esq., Solicitor, Settle, Yorkshire, to whom all Communications must be addressed.
The Head Master may be either a Layman or in Holy Orders.
Settle, December, 1868.

EDUCATION.—The Wife of a Literary Man, residing in a county town forty miles from London, accustomed to the care of Boys, wishes to receive ONE or TWO, from seven to twelve years of age, who might either be taught at home or attend an excellent Grammar School. References exchanged. Terms moderate.—Address, M. W., care of Street Brothers, 5, Serle-street, Lincoln's Inn.

IN THE UPPER SCHOOL, PECKHAM,

S.E., every Boy is well grounded in English, made to Write a hand fit for business, and trained to be quick at Accounts. French and German are spoken daily. The advantages for Drawing and for Natural Science are unusual.
JOHN YEATS, LLT.
The SCHOOL RE-OPENS January 13th, 1869.

GEOLOGY.—KING'S COLLEGE, London.

Prof. TENNANT, F.G.S., will commence a Course of LECTURES on GEOLOGY, on FRIDAY, JAN. 2, 1869, at 8 A.M. They will be continued on each succeeding Wednesday and Friday at the same hour. A shorter Course will be given on Thursday Evenings, from 8 to 9. First Lecture, Jan. 21. Text-book, Lyell's 'Elements of Geology.' Prof. Tennant accompanies his Students to the Public Museums and to places of geological interest in the Country. He gives Private Instruction in Mineralogy and Geology at his Residence, 140, Strand, W.C.

EDITOR or SUB-EDITOR.—WANTED, by a Gentleman accustomed to the Newspaper Press, an ENGAGEMENT as EDITOR or SUB-EDITOR. Can contribute summary of news, reviews of books, or an occasional leading article.—Address R. C., 5, Harrogate-road, Victoria Park, N.E.

THE PRESS.—A Journalist desires to recommend for the position of SECOND REPORTER, on a good Paper, a Youth (18) who is a practical Printer, an intelligent and clever Reporter, and who wishes for advancement in his profession.—Apply to J. H. Berrow's 'Worcester Journal,' Worcester.

TO NEWSPAPER PROPRIETORS.—A GENTLEMAN of experience, a good Paraphraser and Descriptive Writer, desires EMPLOYMENT either as Editor or Sub-Editor on a Provincial Paper.—Address Sigma, Milner's, 47, Moorgate-street, E.C.

TO THE COUNTRY PRESS.—A clever political and social Writer, having first-class sources of intelligence, is now at liberty to supply LONDON Newspapers on application.—Address, stating terms (moderate), to FEN, Post-office, 45, Upper Baker-street, N.W.

NEWSPAPER for SALE.—For immediate SALE, a LOCAL NEWSPAPER, published a few miles from London. 500l. required.—Apply to Mr. HOLMES, 45, Paternoster-row.

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TO ADVERTISING AGENTS.—An Established Commercial Periodical may be Farmed.—Address A. W. 31, Holland-road North, Bristol.

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—Apply to Mr. CORNISH, Bookseller, Manchester.

FIFTY POUNDS will be given by a Solicitor of Literary Ability about to go to the Bar, to any one procuring him a SECRETARYSHIP or other appointment suitable for a Gentleman keeping his Terms.—Address O. P., Adams & Francis, Publishers, 55, Fleet-street.

ASSISTANT PUBLISHER.—WANTED, by a Young Man of business habits, an ENGAGEMENT as above on a Weekly Newspaper. Unexceptionable references.—L. S., 129, Colford-road, N.

PRESS.—A LEADING ARTICLE WRITER, now and for several years engaged on a first-class Liberal Provincial Journal, has leisure to contribute ARTICLES, a London Letter, or a Column of Notes on current events.—T. F., 54, Farside-street, Lambeth, S.E.

MISS GLYN (Mrs. E. S. DALLAS) announces that she begins her next year's SHAKESPEARIAN READINGS, at CHELTENHAM, on the 7th of JANUARY, on the 14th; at EDINBURGH, on the 30th of January. Letters to be addressed to Mrs. DALLAS, Chappell & Co., 50, New Bond-street.

TO PARENTS AND COVENS.—A Firm of London Architects and Surveyors, with Town and Country Practice, are willing to receive a Young Man of good family and education as ARTICLED PUPIL.—Address R. I. E. A., Jerusalem Coffee-House, Cornhill.

THE PRESS.—A qualified SHORTHAND REPORTER and PARAGRAPHIST (Practical Printer) desires a RE-ENGAGEMENT.—"Caxton," Mr. John Smithurst, 3, Sackville-street, Ashton-under-Lyne, Lancashire.

A LADY, of much experience, DESIRES an ENGAGEMENT as French or Resident Governess. She undertakes to teach English, French, German, Italian, and Music, and can furnish excellent Testimonials and References.—Address A. B., care of the Secretary, University College, London, W.C.

MEDICAL EXAMINATIONS.—Mr. W. H. SPENCER, M.A. Cantab., will commence READING with CLASSES for the ARTS Examinations of the College of Surgeons and 'Apothecaries' Hall, and for the Med. Scientific M.B., at his rooms, 30, Museum-street, Bloomsbury, on MONDAY, Jan. 18.—Address 45, Belsize Park, N.W.

DEAF and DUMB.—Miss HULL'S Pupils will RE-ASSEMBLE on January 22nd, 1869. Deaf and Dumb young Ladies are received from the age of four years. Articulation and Lip-reading taught according to Mr. A. Melville Bell's system of VISUAL SPEECH.—1, St. Mary Abbott's-terrace, Kensington, London, W.

TO LECTURERS and Others.—Original MS. LECTURES FOR DISPOSAL: Freemasonry, its Mysteries traced to their Origin—Coincidence—Literary, Historical, &c.—Curiosities of Numbers—Humboldt's Travels—Historical Sketches from Swiss History, &c.—Address Mr. G. H. Duffell, Derby.

RESIDENT GOVERNESS.—A Young Lady, 21, who will be discharged at the end of January, desires a RE-ENGAGEMENT in a Gentleman's Family. Acquainted with English and French, with the rudiments of German, Italian, and Instrumental Music and Drawing. Salary, 20l. per annum.—Address B. E. B., Prospect House, Angelsea-road, Salisbury, Wiltshire.

NEWSPAPER

TO PRINCIPALS OF SCHOOLS and COLLEGES.—An **SECRETARY, TREASURER, &c.**—A **GENTLEMAN** who has had fifteen years' experience in conducting the **Secretarial Duties** of a large School, and who is also an experienced Teacher, is at present OPEN to an **ENGAGEMENT**.—References of the highest character.—Address R. F. W., 69, Lyndhurst-road, Peckham, S.E.

QUEEN'S COLLEGE, LONDON,
43 and 45, HARLEY-STREET, W.,
Incorporated by Royal Charter, 1853, for the General Education of Ladies and for granting Certificates of Knowledge.

Patrons.
HER MAJESTY THE QUEEN.
H.R.H. THE PRINCESS OF WALES.
Visitors.—THE LORD BISHOP OF LONDON.
Principal.—The Very Rev. the DEAN OF WESTMINSTER.
The College will RE-OPEN for the Lent Term on MONDAY, January 12th.
Individual instruction is given in Vocal and Instrumental Music to Pupils attending at least one Class.
Special Conversation Classes in Modern Languages will be formed on the entry of Six Names.
Pupils are received from the age of Thirteen upwards. Arrangements are made for receiving Boarders.
Prospectuses, with full particulars, as to Fees, Scholarships, Classes, &c., may be had on application to Miss MILWARD, at the College Office.
E. H. PLUMPTRE, M.A., Dean.

QUEEN'S COLLEGE SCHOOL,
43 and 45, HARLEY-STREET, W.
Lady Superintendent—Miss HAY.
Assistant—Miss WALKER.
The Classes of the School will RE-OPEN on MONDAY, January 12th.
Pupils are received from the age of Five upwards.
Prospectuses, with full particulars, may be had on application to Miss MILWARD, at the College Office.
E. H. PLUMPTRE, M.A., Dean.

CLAPHAM GRAMMAR SCHOOL, LONDON,
S.W.—Head Master—The Rev. ALFRED WRIGLEY, M.A., Professor of Mathematics and Classics in the late Royal Military College, Addiscombe. Pupils specially prepared for the Universities, the India Civil Service, and the Military Competitive Examinations, Woolwich, Sandhurst, &c. The Experimental and Natural Sciences taught. The SCHOOL will RE-OPEN on the 20th of January.

CLAPHAM GRAMMAR SCHOOL, LONDON,
S.W.—A SCHOLARSHIP, of the value of £10, a year, tenable during residence, will be determined by an examination in Classics and Mathematics, of Candidates under 15 years of age, to be held on the 31st of January.—Applications to be made on or before the 15th of January.

THE FRIENDS of a YOUNG LADY, of good family, well-educated, and having had some experience as Junior in a High-class School in London, are desirous of placing her in a FAMILY as GOVERNESS after the Christmas Holidays. Acquirements: thorough English, French, Music and Singing, Drawing, and Elementary Latin. The amplest references given and expected.—Address A. M., Post-office, Llandaff.

THE REV. ALEX. J. D. DORSEY, B.D., of Corpus Christi College, English Lecturer at Cambridge, and Lecturer in Public Reading and Speaking at King's College, London, receives Members of Parliament, Clergymen, Barristers, Candidates for Holy Orders, and Law Students, at Lectures, in Classes, or privately, for lectures in ENGLISH COMPOSITION, Public Reading, and Extemporaneous Speaking. Composition of Speeches is taught by papers sent through the Post-office, without personal attention.—13, Prince's-square, Kensington-gardens, W. (Bayswater Station.)

EDUCATION.—There are at present VACANCIES in a high-class Educational Home, where only the DAUGHTERS of GENTLEMEN are received. Very great advantages are offered, the best Professors attend, and the number of Pupils is limited to Nine. The highest testimonials from parents whose daughters have been educated in this Establishment will be given.—For terms and particulars apply to the LADY PRINCIPAL, 7, St. Stephen's-crescent, Westbourne Park, W.

HYDE PARK COLLEGE for LADIES,
115, GLOUCESTER-TERRACE, Hyde Park.
CLASSES under Signor Garcia, Mrs. Street, Signor Travanti, J. Benedict, Esq., P. Praeger, Esq., C. Mangold, Esq., J. B. Chatterton, Esq., Madame Louise Michau, M. Roche, Dr. Heilmann, Signor Volpe, J. Radford, Esq., Miss Maria Harrison, Cate Thomas, Esq., H. D. Rowe, Esq., &c.
MISS GLYNN (Mrs. S. C. Dallas) will give a Course of LESSONS in READING and ELOCUTION.
The Junior Term begins January 8, 1869; the Senior Term begins January 25, 1869.

LONDON.—EDUCATION in a Private Family where only Eight Pupils are received. Lessons by eminent Professors, with all the comforts of a Home. High references.—Address G. L., care of Mr. Baines, Stationer, Victoria-terrace, Belsize-road, South Hampstead.

MALVERN COLLEGE.
President and Visitor,
The Lord Bishop of WORCESTER.
Head Master,
The Rev. ARTHUR FAPER, M.A., late Fellow and Tutor of New College, Oxford.

THE NEXT TERM will commence on WEDNESDAY, Jan. 27th, 1869.
Full information on application to HENRY ALDRICH, Esq., the Secretary.

HOLLAND COLLEGE (2, Notting Hill-square, London, W.), for LADIES, Resident and Non-resident Students. Private Classes in French, German, Piano-forte, Professor Sterndale Bennett, Mr. Brinley Richards, Mr. Bradbury Turner, Mus. Bac.—Harp, Mr. Boleyn Reeves—Singing, Signor Garcia, Mlle. Elena Angeli, Madame Alex. Newton—Concertina, Mr. B. Blagrove—Picture, Landscape Painting, &c., Mr. A. Taylor, Mr. W. Aldridge—English Literature, Science, History, &c., Professor Pepper, Mr. G. D. Wood, Mr. G. Home—French, Dupont, P.A.—German, Dr. Heilmann—Italian, Signor Popoli—Dancing, M. Deleifer, &c. The Lecture and Class-rooms are eighty feet in suite.—Apply to the LADY PRINCIPAL. Separate rooms if required.
The Evening TERM commences JANUARY 20th.

INDIA BOARD OF WORKS and WOODS
and FORESTS EXAMINATIONS, 1869.—C. E. having successfully passed Five Pupils last year, is PREPARED to CANDIDATES for the February, July and December Examinations.—7, Augusta-terrace, S.W.

EDUCATION in GERMANY.—At MADAME SCHUTTER'S ESTABLISHMENT, Dippoldswalde, Plats, DRESDEN, Young Ladies are taught all the branches of useful knowledge, as well as Music, French, and German, there being great facilities for acquiring the latter language. Terms moderate and inclusive. MADAME SCHUTTER will visit England, to take charge of Pupils. References permitted to Pastor Schubert, Dresden, and P. W. Maynard, Esq., Secretary to the Arundel Society, 24, Old Bond-street, London.

MORNING CLASS for the SONS of Gentlemen.—A TUTOR of many years' experience, who takes only a few Pupils, wishes to meet with One or Two to join his Class after Christmas. References to former Pupils and their Parents.—Address W. L., 23, York-street, Portman-square, W.

TRENT COLLEGE.
A PUBLIC SCHOOL on the Principles of the Church of England. A thoroughly good English, French, and Latin Education is given.
Terms—TEN POUNDS A QUARTER.
No extra charges, and no bills sent home.

Situation, near to Trent station, between Derby and Nottingham.
Head Master—Rev. T. F. PENN, M.A., Trinity College, Cambridge.
Second Master—C. U. Tripp, Esq., B.A., Exeter College, Oxford.
Resident French Master—M. Las Larchevêque, B.L.L., and Dr. Ph. of the University of France.
And other qualified Resident Masters.
** The School RE-OPENS January 28th. The new Boys will come on the 29th.
For particulars, apply to Rev. T. F. PENN, Trent College, near Nottingham.

MONSIEUR DE FONTANIER'S FRENCH
LECTURES, Classes, and Private Lessons, for Civil and Military Candidates, &c., are held at KING'S COLLEGE and at his Residence.
A Course of Lectures, for the Indian Civil Service, will begin on WEDNESDAY, 27th January; the Ladies' and Professional Courses in February, at 1A, Devonshire-street, Portland-place, W.

SHORTHAND.—PITMAN'S PHONO-
GRAPHY.—Phonography is taught in Class, at 7s. 6d.; or Private Instruction given, personally or by post, for 12. 12s., the Perfect Course of Lessons.
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THE UNITED LIBRARIES, 307, Regent-street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with List of New Publications, gratis and post free.
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The Society has been established nearly two years, and has been eminently successful, and Branches are now established at the following places:—

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WEST-END Branch—25, PALL MALL.
SOUTHAMPTON Branch—175, HIGH-STREET.
PLYMOUTH Branch—18, DEVONSHIRE-TERRACE.

The advantages gained by the formation of the Society are of IMMENSE IMPORTANCE to the PUBLIC; and the Manager trusts that all who are interested in obtaining the Current Literature at the Lowest Prices will not only support the Society themselves, but will give their aid and assistance in circulating the Catalogues and in recommending the Society to the notice of their Friends.

TOWN and COUNTRY BOOK SOCIETY:
17, POLAND-STREET, OXFORD-STREET, London.
The NEW AUTUMN CATALOGUE is now ready for distribution, and can be had on application GRATIS.

AMERICAN BOOKS.—A COPY of the MONTHLY BULLETIN of AMERICAN BOOKS, imported by SAMSON LOW & Co., will be forwarded to any address on receipt of a postage-stamp. Orders for Works not in stock supplied in six weeks.
London: SAMSON LOW & MANSTON, Crown Buildings, 188, Fleet-street, English, American, and Colonial Booksellers and Publishers.

UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION of Midsummer, 1869. L'HONNEUR de L'ARGENT: a Comedy. By FRANÇOIS PONCEAU. Edited, with English Notes and Memoir of Ponceau, by Prof. CHAS. CASSAL, LL.D., of University College, London. 12mo. pp. 128, cloth, price 3s. 6d.—This Book has been chosen for the above Examination.—Trübner & Co. Paternoster-row.

Published on the 1st of January,
LILLY'S BIBLIOTHECA ANGLO-CUR-
OSA; or, a CATALOGUE of an exceedingly interesting and singular Collection of the most rare and curious BOOKS in Early English Literature ever offered for Sale; accompanied with very numerous Extracts and Bibliographical Notes, compiled by JOSEPH LILLY, 17 and 19, New-street, and 24, Garsick-street, Covent-garden, London, W.C.
This Catalogue, consisting of about 500 pages, 8vo., may be obtained, on application, price 1s., or it will be forwarded on the receipt of eighteen postage-stamps.

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** This article was suggested by a paragraph in a late Number of the Athenæum, complaining of the want of a something to restore the binding of Old Books.

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LONDON, SATURDAY, JANUARY 2, 1869.

LITERATURE

Annals of St. Paul's Cathedral. By Henry Hart Milman, D.D., late Dean of St. Paul's. With Portrait and Illustrations. (Murray.)

A work on St. Paul's, the latest fruit of the genius of a man whom no amount of labour could appal, the pleasant yet serious occupation of the last few months of his life, would be received with respect for the writer's sake alone. The pen may be said to have dropped from his hand before he reached the closing pages, and the concluding few sentences are modestly supplied by the late Dean's son, who has no need to ask indulgence for the volume. Whatever popular affection there may be for the author, his work honestly earns success by its merits. Without especial brilliancy, it is very attractive. It is not only a history of the edifice, but of men, manners, society, art, politics and religion connected with it. The theme is excessively broad, but the practised hand of the author was skilful in putting much information within narrow limits. The whole was accomplished in so short a time, with so much success, and with so much profit and pleasure to all who will read it, that we can only wish that Dean Milman's example may be widely followed, and that every Dean will throw himself into the history of his cathedral with that freshness of interest which, Mr. Arthur Milman tells us, was the character of his father, "who ever did with all his might whatsoever he found to do."

Dean Milman ignores London before the Roman period; but he admits that the hill on which the Cathedral stands must have been of importance in every period. The theory that a temple to Diana was erected there is strengthened by the discovery, in 1830, when excavations for the foundation of Goldsmiths' Hall were being made, of a stone altar bearing the image of the goddess. The Dean adds, in reference to the story of a temple to Apollo having preceded the Abbey at Westminster, "My dear friend, the Dean of Westminster, must produce an image of Apollo, as like that of the Belvidere as this to the Diana of the Louvre, before he can fairly compete with us for the antiquity of heathen worship." A Roman camp, a Saxon temple, then an episcopal see fixed in London by Mellitus, the companion of St. Augustine; next a cathedral built by Ethelbert, King of Kent, with the sanction of Sebert, King of the East Angles; a relapse to heathenism, and finally the restoration of St. Paul's by the famous St. Erkenwald, early in the seventh century, and often to be swept by fire, are incidents of the early history of the great London hill and its summit. Among gifts made to the church, that by Ethelbert, of the estate of Tillingham, Essex, "even now contributes largely to the maintenance of the fabric."

Among the bishops of the Norman period, perhaps the most remarkable was Gilbert, the great philosopher, who loved money as much as philosophy. After his death, his boots, full of gold and silver, were carried to the Exchequer, and the people held that the most consummate of philosophers might be the greatest of fools. The King, who seized the cash, thought otherwise. After a new cathedral church had been built, such a one as made the wielders of Wren's pick-axes blaspheme as they battered at the ruins left by the Great Fire, it became the scene of high events. The citizens had acquired such an opinion of their power that they believed they possessed, in fact, what was allowed them in theory, the right

of naming their king when the throne was vacant. Few things more stirred the Londoners to wrath than to hear their king called, in papal decrees, the Pope's "vassal." The presence of foreign prelates, lordling it in the capital, stirred the pulses of those valiant citizens. The English clergy themselves bowed the head with shame at the subjection and slavery in which they were held by Italians, and many gave loud and indignant tongue to their feelings. Lay citizens and clergy alike beheld with aversion the gorgeous spectacle of a papal legate enthroned in St. Paul's, and placing himself above the sovereign by enacting laws and enforcing money tributes, and playing lord paramount over them. The Londoners were men who would not endure oppression from the King himself: still less would they tolerate that the King should be accounted a "vassal" by the Pope. In no place did the national sentiment on this matter find more lusty expression than in and about St. Paul's. These Londoners loved not tyranny at any man's hands; and they resented ill words the same as ill deeds. When they cried, "Down with the Inns of Court!" because they hated the lawyers generally, and Archbishop Sudbury, the Chancellor, in particular, Sudbury was indiscreet enough to call the sufficiently irritated Londoners "a shoeless rabble!" It was an aspersion on their gentility. They, therefore, donned their best shoes, went about St. Paul's, took counsel together, grasped tight hold of their weapons, and murdered Sudbury outright. The pious but angry fellows made a distinction. They would not lay rude hand on the prelate, they only murdered the Chancellor.

From a very early period, however, the popular voice and the popular presence established themselves somewhat rudely in St. Paul's. In Edward the Third's time petty dealers exposed their wares for sale inside the church. The more sacred the day the more active was the market; and the fair in nave and aisles was most thronged while service or sermon was going on within hearing. With this there was worse sacrilege, such as Lambeth Marsh and Bethnal Green cannot now match on their worst Sundays. The summits of the pillars, their tracery work, and about the rich cornices were the coigns of vantage occupied by multitudes of birds, especially pigeons and jackdaws. It was the delight of the London lads of that day to carry their bows and arrows to the interior of the Cathedral and to amuse themselves by bringing down the birds, and with them, of course, some bit of sculptured ornament struck by their bolts. All sorts of noisy games were at the same time carried on both within and without the church, and many a beautiful and costly painted window was mutilated by these Londoners, who were, however, sufficiently pious to pause for awhile when they were threatened with excommunication. When the voice of the threatener died out and left no echo, the apprentices and nice young gentlemen of those days were at their iniquitous fun again.

Meanwhile, every possible illustration of ecclesiastical grandeur was to be seen there too: royal funeral poms, marriage solemnities, episcopal enthronizations, solemn convocations, fierce and uncharitable debates, and—most memorable—the proclamation of the first capital sentence under the writ for burning heretics, A.D. 1400. The proclamation could not deter free inquirers from reading the 'Lantern of Light,' which was a good book that was a scandal to "ultra Papists." These cried "Fire and fagot!" but many a wise man in the devout congregation of St. Paul's agreed with their

Bishop, Pecock, who averred that "the clergy will be condemned at the Last Day, if by free will they draw not men into consent of true faith otherwise than by fire and sword and hangment." On the other hand, there were men of authority in St. Paul's who would not take even a heretic's life but on warrant of Scripture. When a religious man desired to destroy a religious opponent who was sceptical and inquiring, it was hard if he could not find a text that should suit his purpose. A weak spirit or two once breathed a prayer for mercy towards the Lollards. "Mercy!" cried one who had that dangerous thing a "little learning,"—"What does St. Paul say, 'Hereticum hominem post unam et alteram corruptionem, devita!'"—"*De vitiis!*" he repeated with fiercer emphasis, as meaning not *devita*, "Avoid him," but—"Out of life with him!" and heretics were destroyed through this interpretation of a clerical jester, who saw no joke in heresy.

In the most dangerous of those periods, the cathedral itself hardly illustrated a serious religious sentiment. There were preachings, prayings, and recantings enough, in the Church and at the famous Cross, but the temple was also a city market, a fashionable place of resort, a trysting-point for people who met for various purposes, and an exchange for the transaction of affairs and collecting of news. The pillars and the walls of the nave were covered with advertisements, secular as well as clerical. There was a reading of these, and a discussing and a walking to and fro, and a chaffering and ruffling, with now and then a gallant, or citizen, or buxom wench, who would compound for the profanation by turning aside for a minute or two, to worship at mass, or listen to a sermon when the latter was in English, *ad populum*. It is curious to observe how, while these things were tolerated, small observances were enforced. If an apprentice entered the church with his cap on, or a gallant kept covered, he was rudely brought to civility by the vergers. Beggars would totter in, out of the hot summer sun or the winter snow, and weary, filthy, and sleepy would lie down in the midst of clean worshippers. The vergers had to rouse these unwholesome visitants and bid them *move on!* The nave, too, was at one time the favourite walking place of all the frail and saucy beauty of the city. In very early times these damsels, when caught, and especially if they were dressed more demonstratively than the law allowed, were fiddled out of the city in mock procession, which only left the not deeply blushing offenders at the entrance to Cock Lane. The readers of 'Ned Ward' will remember that, in more recent days, the public mad galleries at St. Luke's were to these persons what St. Paul's was before, and the Quadrant became in our own period. Dean Milman thinks that in the earlier times, the instructions for keeping objectionable personages out of the cathedral were seldom or never carried out with rigid severity.

As the period of the Reformation approached and was reached, it cannot be said that manners improved. Morals and customs hardly knew a change. The ruthless destruction of beautiful realities, as well as of things encouraging harmless sentiment, was a disgrace to all concerned. Dean Milman alludes to a curious and not creditable letter about a rich cross, adorned with jewels, secretly taken from the church by Smythe, a Residentiary, and presented to Anne Boleyn, with the understanding that he would have her favour in certain transactions with the Dean and Chapter. The things done openly were even worse than this stealing and receiving. The old preaching could not have been in

accordance with practice, or the people would have thought and spoken more becomingly of what the priests had described as the Real Presence, while they acted as if there was neither Presence nor Reality. Popular slang called the mystery of the Sacrament by the irreverent appellation of "Jack-in-the-box." Popular poets wrote coarse and vulgar ballads, which were answered from the other side in ballads equally coarse and vulgar, sung in support of religion and purity. "Ridley preached in vain. Sunday after Sunday the Cathedral was thronged, not with decent and respectable citizens, but with a noisy rabble, many of them boys, to hear unseemly language on that solemn rite, so sacred to all religious minds, so passionately adored by those of the old faith."

Yet, all laws intended to preserve the Cathedral from public profanation seem to have been disregarded. The people appeared to consider it their own house and ground, at least when it was not used for some especially gorgeous church or state ceremony. Under the Tudors the public had established a right of way. The thoroughfare was theirs as unquestioned as Cheapside. Brewers traversed it from north to south or south to north with their laden drays drawn by their clattering teams of heavy horse; bakers passed through with their loaves on their head, or drove through in their carts; mules, horses, dogs, all were employed, as well as men in the portage of every species, often of the heaviest wares; and the noisiest thoroughfare in London was this road through St. Paul's Cathedral. Every attempt to suppress the abuse, save the prohibition of passage for quadrupeds, seems to have failed. Fine and imprisonment were not sufficient to deter offenders. Elizabeth, however, took means to succeed better than her predecessors in restoring something like decorum, and suppressing anything approaching to riot. She set up a pillory in the Churchyard, close to the Bishop's residence. The first man fixed in it was condemned for a fray in the church. Fixed is the suitable term, seeing that he was nailed by the ears to the post, and he was unfixed simply by cutting his head away from them, when the unlucky fellow was sent earless home.

Elizabeth would have no more shooting, no more arrow-flying, no more drawing of daggers either within or near the Cathedral; no more dealing therein was to be allowed, no walking up and down, no bargaining, loitering, gossiping, no profanation of any sort, during divine service. At other hours of the day the open Cathedral nave was the show-ground of fashion—the asylum of those who shunned daylight. Paul's Walk had its modish hours and its modish ways, and gradually even Queen Bess's proclamation became but as idle thunder. Horses and mules did not recover their right or custom of entry, but every other nuisance did. The idle went there out of idleness; the hungry were there when other men were at the ordinaries; and the former were said to dine with Duke Humphrey, whom popular error transferred from his tomb in St. Alban's to one which was occupied by a Beauchamp in St. Paul's. In his lifetime, the good Duke never let hungry guest depart with the appetite he brought with him, for he was the most hospitable of hosts, and he especially loved to have scholars at his table. With the idle and the hungry were plumed cavaliers, and thieves looking after their purses; painted women ogling fools, and ruffians watching the women. Merchants congregated on ground of their own; gulls read swindling advertisements, or yielded themselves to rascals who lived by them. Parasites walked by the side of haughty patrons, and flattered them loudly as they walked;

others made savoury jests, at which their patrons smiled with a scorn as if they were half indignant that they could be brought to smile at anything. There was not a more fashionable, and at the same time a more villainous locality. If it was a scandal to divines it was also a study for dramatists. Comedy and Farce borrowed examples from it, and exaggerated nothing they had borrowed. The middle aisle of St. Paul's occupies the stage in the third act of Ben Jonson's 'Every Man out of his Humour.' It is peopled by impudence, rascality, and uncleanness. Shift, the knave of the play, posts, without being observed, certain bills on the walls, and as Dean Milman remarks, "Precious bills they were to be read on the walls of a church!" But saith Shift, "If I were to deny the manuscripts, I were worthy to be banished the middle aisle for ever." The noise that prevailed there was compared by Bishop Earle to that of bees,—“a strange hum mixed of walking, tongues and feet,” and, as he sharply notes, “were the steeple not sanctified, nothing liker Babel.” It was the very statue fair of clerical hirelings themselves; “it is,” says Earle, “the market of young lecturers whom you may cheapen here, at all rates and sizes.” When reformation entirely changed this scene, this class of men still lingered about the place, like disengaged actors at a stage-door. In later years they were the “tattered cassocks” who paced the precincts, the “threepenny curates,” who dozed in the boxes of the Chapter Coffee House, waiting to be hired. They were not exacting, as their designation implies. They were ready to read service or sermon for twopence and a cup of coffee. These men, too, have long since disappeared. Their immediate successors were the “Jobbing Parsons,” prouder fellows, who would do another man's duty for a guinea, yet who were not so proud but they would perform it for half the money. In the present day clerical agencies furnish substitutes at reasonable prices, and some of these gentlemen are “originals” of the very rarest quality. But to return for an instant to the period of Bishop Earle (*ob.* Bishop of Salisbury, 1665), it is to be observed that Paul's Walk then was what the Stock Exchange is now, in one respect. There were invented half the current jokes of the day; there were coined and stamped half the lies that bewildered simple, honest souls. Looking at the place in another of its phases, it was the “Finish,” at which rakes, bloods, swash-bucklers, and all fast individuals by whatever other name designated, consummated the day's iniquity. After the play, after the tavern, after issuing from places of resort which the Bishop names without scruple, “men have still some oaths left to swear here.” At this time, moreover, one circumstance in the fashion of the place is remarkable. The sisterhood was no more to be seen than the horses and mules. “The visitants,” says the Bishop, “are all men without exception, but the principal inhabitants and possessors are stale knights and captains out of service; men of long rapiers and breeches,” and so forth. The very senses are shocked by some of the details to be read about St. Paul's and the indecencies openly practised there. It was spared no profanation, in the worst of acts as well as the worst of words. Heathen temples had the homage of a cleaner respect from poor pagans. A couple of snakes painted cross-wise on the exterior saved each temple from all offence; but at St. Paul's there was no respect for the sacred edifice, outside or inside.

After fire, neglect, violence, decay and other causes had led to a condition which necessitated the works of reparation by Inigo Jones, in Charles the First's reign, one of the many means for providing the sums required to com-

plete the work was the levying of heavy mulcts for moral delinquencies, and applying them for the completion of the Cathedral. The oftener men offended against morality the better for the funds of the Cathedral. Such offenders were fined heavily for their pleasantest sins, and we are told “the common saying spread abroad again that, in another sense, St. Paul's was restored out of the sins of the people.” We may add that Inigo Jones, with all his genius, marred what he was set to make whole. His work was that of a ruthless restorer. He defaced what was left of the old Gothic beauty, and faced the west entrance with a Roman portico. It was like painting the portrait of a man in a mixed costume belonging to ages wide apart. The example, however, served bad purpose in the succeeding century. When the boy Louis the Fifteenth recovered from an attack, supposed to be small-pox, the people of Metz manifested their gratitude to God by destroying the picturesque glory of their Cathedral. They added the portico which still masks its beauty. The small-pox itself could not more effectually destroy the grace of feature and expression in man.

The details of the Great Fire, which destroyed this restored St. Paul's, are taken from Pepps, Evelyn and Taswell. As a whole, the Cathedral dated from William the Conqueror, but it had undergone many a change between its creation and its fall. The Westminster Boys worked like men in doing their utmost to check the fire, and the honour is awarded them of having been most instrumental in saving St. Dunstan's-in-the-East. Burnet remarks that he never heard of any person being burnt or trodden to death at the fire. Dean Milman quotes an incident from Taswell's Diary:—

“I forgot to mention that near the east end of S. Paul's (he must have got quite round the church), a human body presented itself to me, parched up as it were with the flames, white as to skin, meagre as to flesh, yellow as to colour. This was an old decrepit woman who fled here for safety, imagining the flames would not have reached her there; her clothes were burned, and every limb reduced to a coal. In my way home I saw several engines which were bringing up to its assistance, all on fire, and those engaged with them escaping with all eagerness from the flames, which spread instantaneous almost like a wildfire, and at last, *accompanied with my sword and helmet*, I traversed the torrid zone back again.” Taswell relates that the papers from the books in S. Faith's were carried with the wind as far as Eton. The Oxonians observed the rays of the sun tinged with an unusual kind of redness, a black darkness seemed to cover the whole hemisphere. To impress this more deeply on Taswell's memory, his father's house was burned and plundered, by officious persons offering to aid, of 40*l.*”

The account of the rebuilding of the Cathedral, and of the skill, difficulties and trials of Wren, is written in the Dean's most succinct style. Of the first service therein, he writes thus:—

“Sherlock no doubt was present, though not bearing the principal part in the august ceremony, when, on December 2, 1697, twenty-two years after the laying of the first stone, the Cathedral of S. Paul was opened for divine service. It was a great national pomp to commemorate an event of the highest national importance, the thanksgiving day for the Peace of Ryswick. It was an event, not only of importance to England, but to Europe, to Christendom. The Peace of Ryswick ratified the enforced recognition of the title of William III. to the throne of England, by his haughty, now humbled foe, the magnificent Louis XIV. It admitted, in the face of the world, the right of England to determine her own Constitution, to obey a sovereign whose title rested on that Constitution. It admitted the right of England to determine her own religion, and the absolute independence of the Church of

England of all foreign authority. It was a glorious day for England, a glorious day for London, especially a glorious day for Compton, Bishop of London. It had been proposed that the King (Queen Mary had, unhappily, not lived to witness and to share her husband's triumph) should in person attend this ceremony. He was himself anxious to be present. But it was said, that at least 300,000 jubilant people from all quarters would so throng the metropolis, that the King could only with extreme difficulty make his way to the Cathedral. The city authorities appeared in all their state and pomp. Bishop Compton took his seat on his throne, that throne, with the whole of the choir, rich with the exquisite carvings of Grinting Gibbons. For the first time the new organ pealed out its glorious volume of sound. The Bishop preached the Thanksgiving Sermon. He took for his text that noble song, 'I was glad when they said unto me, let us go up into the House of the Lord.' He doubtless reminded his hearers that, besides the debt of gratitude which in common with all Englishmen they owed to the Almighty for the glorious close of the war, 'as Londoners it became them to be specially thankful to the divine goodness, which had permitted them to efface the last vestiges of the Great Fire, and to assemble for prayer and praise in that spot consecrated by the devotions of thirty generations.' It was a glorious day for Compton; and might almost have consoled him for his disappointment about Canterbury. Since that time the services have gone on uninterruptedly in Wren's S. Paul's."

Of Wren and his work—

"Horace Walpole writes: 'The beginning and completion of S. Paul's by Wren, are a fabric and an event which, we cannot wonder, left such an impression of content on the mind of the good old man, that, being carried to see it once a year, it seemed to recall a memory which was almost deadened to every other use.' There is something, it may be almost said, sublimely pathetic in the old man, ninety or approaching to ninety years of age, seated under the dome of S. Paul's, contemplating his own work, which however, in some degree marred, was yet his own exclusively, entirely his own. As Walpole truly said, it has rarely if ever fallen to the lot of one man to design and to achieve a fabric of that magnitude, magnificence, and perfection."

A curious reminiscence unites Dean Milman with personages who seem now to belong to an older time:—

"The Bishops of London of the seventeenth century close with Beilby Porteus, a man of no great learning or power, but of singular sweetness of character, and amenity of manners suited perhaps for the rough and turbulent age in which he lived. Porteus had one remarkable gift, to which singularly enough, I can bear witness—a voice the tone of which even now, after a lapse of nearly seventy years, dwells on my remembrance. When I was a boy my father had a house at Fulham, and, though the words have long passed away, the ineffaceable memory of Porteus's tones has never passed away. Passed, perhaps, immediately away, I hear them now in the pulpit and in those kind and gentle words with which he addressed a boy. Besides the voice of Bishop Porteus, three, perhaps four, others remain in my recollection, and have left as it were their mark there. A singular assemblage: two actresses—Mrs. Jordan and Madlle. Mars—whose forgotten tones, as it were, echo back from days long gone by; Mr. Wilberforce; and I am not sure whether it was the intonation or the exquisite Italian of the poet Monti, which was the fascination. Sir William Follett I never heard but in ordinary conversation, amid the hum of many voices; never in Court or in Parliament."

We take the "Mlle. Mars" of the text to be an error of the printer for Madame Mara, a contemporary of Mrs. Jordan, albeit Mars was famous for her silvery voice and laugh.

The volume closes with an account of the funeral of Wellington, at which Dean Milman was officially present. There are some valuable Appendices; but we now consign the volume

to our readers. They will find no detail, story or comment omitted that should naturally have a place in a book on a subject so wide in itself, and so deep in its interest, as one referring to Annals of St. Paul's.

Italian Sculptors; being a History of Sculpture in Northern, Southern and Eastern Italy.

By Charles C. Perkins. Illustrated. (Longmans & Co.)

Mr. Perkins continues, we trust he does not conclude, his valuable popular dissertation on the sculpture of Italy. Having, four years since, given us an excellent account of the arts in marble and bronze as they were practised in the seats of the old Etruscans and their successors, he turns to other fields in that peninsula which, if it was not the birthplace, has been the Capua and the grave of the nobler arts. He treats first of Apulia and the Abruzzi as employed with their Saraceno-Byzantine phase of design; a subject which deserves a larger share of attention than has been vouchsafed to it, even by those who, like Rumohr, Schultz, and Mr. Crowe, have discussed the probabilities of the revival of sculpture in Tuscany having been due to an Apulian, one "Petrus from Apulia," who was described in a contract for the pulpit at Siena as the father of N. Pisano. Mr. Perkins, passing the marble-workers of that country, turns his attention to the casters in bronze who found models in Constantinople for the gates which have preserved nearly the whole remains of their art from the twelfth century until the present time. These gates exist at Atrano, Amalfi, Monte Gargano, and Monte Cassino. These furnished models to Roger of Amalfi for the doors to the Chapel of Bohemond I. of Antioch, which Alberada, the mother of that renowned and romantic chieftain, erected over his grave at Canosa in 1111. The figures of these quaint original models are such as appear in Byzantine manuscripts and mosaics, "stiff in action, straight-lined, and long-proportioned." Another early Apulian sculptor in bronze was Ordericus of Beneventum, who wrought the great and side doors of the Duomo at Troja, 1119-27, the decorative portions of which are so different in character from the Byzantinish figures which accompany them that the author suspects another origin for the former. The knockers which are thus applied are grotesques of the most spirited design, with a northern feeling about them which is hard to mistake. Barisanus of Trani freed himself from these Byzantine influences in the gates of the cathedrals at Ravello, Monreale and Trani, 1160-79. The works at the first-named place are fuller of life than others, freer in style and line-arrangement. Before A. Pisano no one even approached Barisanus, whose reliefs at Ravello are magical in the change of style they express, especially two figures of Saracens fighting, which Mr. Perkins selects for examples; he surpassed the Modenese and Milanese carvers, his contemporaries. During the thirteenth century the change progressed, leaving ample evidence, however, of the depths of that *quasi* oriental influence under which so much of Apulian and Sicilian design was created. The classic leaning of the great Hohenstaufen emperor, Frederic the Second, was confined for the most part to architecture, and employed greatly on the wondrous castle of Mont Hardi, now Castel del Monte (1244), a grand Gothic fortress which yet excites the imagination of the traveller between Ruvo and Andria. Legends of its origin and erection are gathered like shadows about its shadowy courts and lofty towers, its

long corridors and winding stairs. At Lucera Frederic built a palace, and, after his mode, carried off from the neighbourhood of Rome and brought "on men's shoulders" from Naples other works. The bas-reliefs on the great basilica of St. Michael at Bitetto, 1335, show that Apulian art had reached its term when the northern Italian schools began. Among the few single statues to be found in Apulia none have greater interest than that colossal bronze which is said to have been brought from Constantinople by the Venetians; otherwise to have been cast ashore after a wreck and set up at Barletta, where it now stands before the guard-house, and probably represents the Emperor Heraclius, as he appeared on a car drawn by elephants, and entering Constantinople after his crusade against Chosroes. In his former work our author referred this figure to an Italian hand, but, as his drawing proves, has now concluded it to be a noble Byzantine relic of the seventh century, and deserving of most careful study. The sepulchral effigies of the great Normans are few in Apulia; those in the Church of the Holy Trinity at Venosa are the most noteworthy. There is Robert Guiscard and Alberada his first wife, mother of Bohemund I. of Antioch, William of the Iron Arm, and a few others. At Andria lie two of the wives of Frederic, the great Hohenstauffen, Iolanthe, daughter of Walter of Brienne, and Isabella, daughter of our King John: "a few finely-wrought bits of marble and some small columns belonging to their monuments may still be seen lying among dead men's bones." The effigy of Charles the Second of Anjou, remains set up against the wall in the Duomo at Lucera. All these monuments seem to be Gothic, as we should expect.

The sculpture of the Abruzzi lasted longer than that of Apulia. The fountain Della Riviera at Aquila is a thirteenth-century work by Tancredi of Pentima di Valva, near Solmona, and consists of a large tank, from three sides of which ninety masks pour water. The most beautiful work in the district is the monument of Maria Pereira, Countess of Montorio, and her infant, in the church of San Bernardo, the description of which, for Mr. Perkins's sake, we extract. The monument is evidently Tuscan in feeling, if not in execution:—

"Its general design is that adopted by Civitate, Desiderio, and other eminent Tuscan artists of the cinque-cento. The sarcophagus, adorned with beautifully carved cherubs' heads, festoons, and leaf-work, is raised upon a high base, and stands within an arched recess. Upon it lies the mother, her head covered with a veil, and her figure concealed under a long robe. Her hands rest upon a book, the upper part of the body inclines a very little to the right, and her head droops towards her shoulders, so that her gentle face is turned slightly towards the spectator. Her child, who lies under the sarcophagus, between two mourning genii, is a perfect image of repose. Death has set his seal but lightly upon the sweet baby face, and upon the little hand which rests upon the bosom, and upon the straightly-laid limbs that have ceased their once restless motion. Any one conversant with the Tuscan school of the fifteenth century would recognize its influence upon the sculptor of this monument, who can have been no other than the Andrea dall' Aquila, mentioned as a pupil of Donatello, by Niccolò Saverino, the Sienese envoy, in a letter of recommendation to Cristoforo Felice, one of the officers of the City Council, and director of the works of the cathedral of Siena. After speaking of him as a very remarkable sculptor and painter, the writer says that Andrea's sculptures about the triumphal arch of Alfonso of Aragon at Castelnuovo (1443) had excited the jealousy of his fellow artists by their superiority, and concluded by inviting the director to apply

to Donatello himself for further information. In assigning the Pereira monument to Andrea, we depart from the common opinion that it was made by Maestro Salvvestro dall' Aquila. Its great superiority in design and execution to the shrine of San Bernardino in the same church, which was certainly sculptured by Salvvestro and a pupil of his, Salvatore Aquilano, leads us to this belief."

A more beautiful design than that of the monument in question is not known to us. Supine and quite at ease, with an attitude of grace that with its perfect simplicity is almost ineffable, the lady lies, not asleep but sweetly dead; her feet are ordered and nigh together, her head leans a little sideways and the face is upwards; the chin, too, has been slightly raised by placing the shoulders upon two pillows, which likewise sustain the arms nearly to the elbows, so that, with exquisite composure, the hands are crossed, palms downwards and one upon the other above a book. It is as if she had ceased to read, and closed the volume as life was closed. The sarcophagus is finely formed, with arabesques of great spirit on its base, resting on lions' feet. The defects of the work are the commonplace festoons and cherubim, which run between the cornice and the arabesques and the little weepers on the angles; the latter aid the composition by these lines, but are trite and unworthy of the mother's and baby's effigies.

The earliest record of art in Naples is of a mosaic portrait of Theodorice, the Ostro-Goth, himself a great art preserver, and probably of foreign origin: Byzantine are the early sculptures before the thirteenth century in that kingdom. Of the extraordinary so-called portrait of Sigelgaita, wife of N. Rufolo, in the pulpit by N. di Bartolomeo, in the Duomo at Ravello, we have had more than one reference in reviewing works on Italian art. It is a noble work, and ought to be moulded for our museums of models and sculpture. Mr. Perkins is now inclined to accept the opinion that it is the portrait of Joanna the Second, of Naples, and more than a century later than the pulpit to which it is attached without forming an integral part. There is this to be said for the theory, that it is quite contrary to experience to find figure sculptures more advanced, as in this case, in style than the decorative works of the same period. Two profiles which accompany the bust, so-called, of Sigelgaita, are comparatively rude, and much more in keeping with the finer decorative carvings than the noble and imaginative work which has puzzled many critics. Why, unless on account of its position, which does not go for much, it should be called after the dame of N. Rufolo, we cannot see. Traditions are untrustworthy here.

The author reviews with much tact, excellent taste, and ample learning the sculptural schools of Rome, Lombardy—a very interesting branch of the subject, wherein he points out the error of ascribing the arts of their Italian buildings to the Lombard tribe rather than to the Maestro Comacini, or freemasons, and traces the whole history of that noble branch of design,—Venice, with a charming school of the greatest wealth, Verona, Vicenza, Padua, Mantua, and Brescia, all of which have marked characteristics, and the cities of Central Italy, Bologna, Ferrara, Modena, Genoa, Carrara, &c.

Our verdict on this admirable work is given with pleasure, not only on account of the taste, tact, learning and comprehensive views of the author, but because his literary style is clear, his research large, and his illustrative power rich. The drawings which elucidate the text are sufficient, but hardly so excellent in draughtsmanship as the subject merited. In

most cases, if high artistic skill was not available, as it surely might have been, photographs would have served better than the etchings and woodcuts which appear.

My Recollections of Lord Byron; and those of Eye-Witnesses to his Life. 2 vols. (Bentley.)

THIS translation of the work on Byron by the Countess Guiccioli (or to speak of that lady by her present title, the Marquise de Boissy) is presented in a very handsome form to the admirers of the poet, and indeed to the public generally who take an interest in the reality and the romance which are attached to his name and story. But if the translation had only been in a handsome form, there would not have been much more to be said of it than is contained in a record of the fact. It has another merit and a higher distinction: it is rendered into such excellent English that the dedication of this rendering, to the author of the work, by the translator, Mr. Hubert Jerningham, is a homage of which Madame la Marquise may be justly proud. There is nothing of the commonly awkward tone of a translation in any page of these volumes. It is all easy, free, flowing, elegant English, indicating by happy adaptations of phrase that Mr. Jerningham must be as perfect and refined a "Frenchman" as he is an "Englishman"; and as capable of having put the original English extracts into French as he has shown himself of setting the original French text in a pure and correct English form.

The book, moreover, has an additional interest. It is one of those labours of love which should find approval in all hearts that can feel the influences of gentle charity. It is not indeed without faults and shortcomings, as we have already explained; but, therewith, it is the rectification of an aspersed character, the setting-up of a fallen and shattered column; and a plea, upon evidence adduced for a reversal of a public, though not a unanimous, judgment. For such work there should be abundant sympathy. Even if there be impulse of passion in the plea, and weakness in some of the testimony, the motive is worthy of respect, and the result will doubtless be beneficial to the reputation of the noble poet.

Let us add, that it is well that the truth should be asserted in connexion with Byron at this moment, for fiction is simultaneously busy with him; and it is that sort of fiction which is more readily absorbed by the mind than fact; and more lastingly impressive than simple unadorned truth. It is not many months since the drama of 'Giorgio Byron in Venezia' taught the public of Florence as much as the playgoers among them are likely ever to know of an important part of the poet's life. They will probably believe in it as unreservedly as the Italian dowager believed in the existence and doings of *quello scelerato*, 'Blue Beard,' as the story was told her, weekly, by her chaplain. In this drama the Countess Guiccioli herself is made to figure. There is, besides, the last man probably who ever expected to be brought upon the stage, the famous Edinburgh Reviewer, who made Byron a satirist, and perhaps made him a poet, by scornfully denying his claim to the proud distinction. Francis Jeffrey figures in the drama as *Geffri*. He is the villain of the piece, such a villain as the late Mr. O. Smith used to present with horrible unction and ferocity, though he was, off the stage, the quietest and meekest of men. The Italian stage represents *Geffri* dogging *Giorgio Byron* from Edinburgh to Venice, as stealthily as *Baptiste*, the brigand, dogs the "travellers benighted" through the

robbers' cave. The hero is awed by the force of Scottish vengeance, and subdued by the power of Italian love, and very desirous of escaping from both. Happily, there was Greece with a rag of respectability then about her, and a cause which a young hero, followed about by a Scotch critic and an Italian *innamorata* might justifiably make an excuse for slipping away from both. Byron, before leaving the stage, became sublimely prophetic, and foreshadowed a Candiote insurrection which is to crown the triumphs of Greece. Such is the poet as portrayed in the drama, and such he will be thought to be in Florence, unless the Countess Guiccioli's 'Recollections' are read by the Florentines.

Meanwhile, it must be confessed that we have here, in England, a few misconceptions touching some of Byron's works which resist all attempts at removal. The lines on the letter H, " 'Twas whispered in heaven, 'twas muttered in hell," are still constantly attributed to Byron, although it has been shown that they are from the pen of Miss Catherine Fanshawe.

Some people still doubt whether Byron had not more to do with Polidori's 'Vampire' than he chose to confess, of which story he was, doubtless, the planner. Polidori seems to have adopted the idea, and made a surreptitious substance of it. The French readily believed in the prose Byroniads that infested the time in which they appeared. Byron himself was by no means scrupulous in taking other people's ideas wherewith to work. He defended himself by citing the example of Pope, and he used laughingly to declare that the most original writers were the greatest thieves.

We may leave Mr. Jerningham's handsome and meritorious volumes to their Byron public. They are illustrated by a portrait of the bard, who was often limned and generally caricatured. This portrait, however, shows him at his best, in physical beauty and intellectual expression. We can fancy any one of his surviving "flames" peering through her tears at this presentment, and murmuring, as ghosts of old memories crowd around her, "Qu'il était beau! mon Dieu, qu'il était beau!"

A General View of the History of the English Bible. By B. F. Westcott, B.D. (Macmillan & Co.)

THE Church of England is either indifferent or adverse to a revision of the English Bible. There was a time when the best scholars of the Church advocated revival. Archbishops Secker and Newcome, Bishops Lowth and Marsh, Drs. Waterland, White and Kennicott, were not afraid to speak and write in favour of it. At present, we are told the time is not yet arrived. It is still premature. Such is the language of men who are adverse to all innovation. In their opinion the season will never arrive. Contented with that which exists, they seek nothing better.

It is to be feared that books like that of Mr. Westcott will strengthen the current aversion to a thorough revision. Although it is not his design to throw any obstacle in the way of a more correct version, the tendency of the work favours the cause of the obstructives. In proportion as the authorized version is glorified both in itself and in the translations from which it was made, will readers receive the impression that another should not be made, especially as the vulgar notion connects inspiration with it. The history is carefully written. Beginning with the manuscript English Bible, it proceeds to the external history of the printed one, reviewing the versions of Tyndale,

Coverdale, and Matthew, the Great Bible, Taverner's, the Geneva, the Bishops' Bible, and the Authorized or King James's version. These are afterwards successively examined in their internal character. The work concludes with various appendices. Mr. Westcott had great help in Anderson's 'Annals of the English Bible,' the historical account prefixed to Bagster's 'Hexapla,' Mr. Offor's MS. Collections in the British Museum, Mr. Fry's recent Treatise on the Great Bibles, including his *fac-similes*, and Archbishop Trench. He does not mention Bishop Marsh, and does scant justice to Anderson. Aided by these and other predecessors, he has availed himself of the copies of the early editions found in various libraries, examining them with his own eyes and avoiding the mistake into which others have fallen. On the whole he is accurate. The task was suited to the cast of his mind, which is objective, cautious, timid, conservative, with little speculative power. This is best seen in the internal history of the versions where he runs into arithmetical computations. The style is often bald and awkward.

In the eighth appendix, one of the ablest portions of the book, our author exposes the errors respecting the English Bible contained in Mr. Froude's history. The falsifications in the historian's narrative are effectually brought out into the light.

It is pleasant to see that Mr. Westcott is both able and willing to do justice to the character and merits of Tyndale. Anderson, with excusable partiality, had made him the hero of his book on the English Bible; and Mr. Westcott rises to the height of the same theme. Indeed, when we view the man in the light of his own times, considering his inflexible purpose, his heroic self-denial, the simplicity and purity of his motives, the extensive acquaintance he had with languages, and the persecutions he suffered, it is almost impossible to admire him unduly.

The author is more familiar with the Greek Testament than he is with the Hebrew Bible. He speaks of the great Rabbinical Bibles of Bomberg published in 1518 and 1525, omitting the second edition of 1521, and ignoring the last two editions. The 53rd chapter of Isaiah, 12th verse, is adduced as an example of the authorized version's "endeavour after a more exact representation of the original," he shall divide, whereas it has "thou shalt divide"; both renderings (thou and he) being *inexact* representations of the original.

We do not agree with Mr. Westcott in repudiating Foxe's assertion that T. Matthew is simply a pseudonym for John Rogers; neither do we concur with several of his judgments about Coverdale's Bible, the authorized version, and the Prayer Book Psalter. It is to Coverdale we owe the permanence of a number of ecclesiastical terms discarded by Tyndale; in which respect his merit was not substantial, as Mr. Westcott asserts; neither was it well that "the old words should not be wholly lost from our Bibles." As to the authorized version, it is magnified by our author to excess. "Our version is the work of a Church and not of a man. Or rather it is a growth and not a work. Countless external influences, independent of the actual translators, contributed to mould it; and when it was fashioned the Christian instinct of the nation, touched, as we believe by the Spirit of God, decided on its authority. But at the same time, as if to save us from that worship of the letter, which is the counterfeit of true and implicit devotion to the sacred text, the same original words are offered to us in other forms in our Prayer Book, and thus the sanction of use is distinguished from the claims to finality." Here, the Churchman

speaks, rather than the Catholic historian and judge. It is not necessarily a merit or excellence in a version that it should proceed from a Church. One may do it better, provided he be a man of extensive learning; an accurate critic of the original languages; catholic, impartial, liberal-minded, independent of theological dogmas, with good taste and a fine ear. Hence, De Wette's German version is superior to our English one. Uniformity of rendering cannot proceed from a company of men.

It is hardly correct to say that "King James's revisers were competent to deal independently with questions of Hebrew and Greek scholarship." Had they been such, they would not have given the 53rd chapter of Isaiah most incorrectly. Even their Greek knowledge was far from accurate, else they would not have translated 1 Tim. vi. 5. "that gain is godliness." The Psalter incorporated in the Prayer Book is from the Great Bible, i. e. from Coverdale's revision of Matthew's. Mr. Westcott calls it a "great and enduring monument of the earlier version of Coverdale and Cranmer"; and finds in it "the spirit of him whose work it mainly is, full of humility and love, not heroic or creative, but patient to accomplish by God's help the task which had been set him to do, and therefore best in harmony with the tenour of our own daily lives." We do not deny that it is smoother to sing than the authorized version; but, is smoothness preferable to correctness? It is very inaccurate; should it be retained in the Prayer Book? It is mere imagination to talk of Coverdale's spirit being seen in it, since it is mainly Rogers's work. There are many cases in which the authorized version is smoother as well as better. Thus the 23rd Psalm is superior in all respects. And in Psalm xvii. 15, But as for me, I will behold thy presence in righteousness; And when I awake up after thy likeness, I shall be satisfied with it,—

is inferior in every way to the authorized version,

As for me, I will behold thy face in righteousness: I shall be satisfied, when I awake, with thy likeness.

Mr. Westcott has produced a good book on the history of the English Bible. He has given an able summary of the circumstances in which the versions were produced; discussing their authors' peculiarities and excellencies.

NEW NOVELS.

Tricotrin: the Story of a Waif and a Stray. By Ouida. 3 vols. (Chapman & Hall.)

'Tricotrin,' although in many respects an improvement on its predecessors, is still theatrical. The story is told in set scenes; the dialogue, when it is not declamatory, is epigrammatic; and as for the hero Tricotrin, one associates him involuntarily with Mr. Fechter: it seems to be a part cast expressly for him. Ouida is eloquent; and her command of picturesque language is a gift which she uses without restraint or stint: she paints with suggestive epithets, and all her words are coloured; indeed, she loves and revels in colour like an oriental; her word-pictures have sometimes remarkable force and spirit, but it is all painting and no drawing. In time this effect becomes fatiguing; the reader is confused and bewildered by so much high-sounding eloquence. There is no repose nor change of key; there is also a total absence of humour. Ouida is always in earnest after her own fashion, and she has no sense of fun. Amid so much declamation, one longs for the language of common life. In the present novel Ouida does not plunge her hero into a long course of frivolity and self-indulgence as a prelude to the development of

all the cardinal virtues beyond the ordinary stature of human nature; neither does she evolve from her own inward consciousness imitations of the talk of the mess-room dinner-table, nor the conversation of guardsmen in their smoking-room, nor does she attempt to reproduce the soldier slang of the barrack and the camp. Tricotrin has from the beginning a high standard of chivalrous generosity and brotherly love for mankind in general, and he has proved it with regard to his own brother in particular. He is the son of an English earl by a peasant wife, whom he wooed and married among her kinsfolk in the Basque provinces—brought home to his ancestral halls, where he speedily got tired of her and broke her heart. Her son was, of course, the heir; and when the father married again in his own rank, and had another son, he hated his elder born more than ever, although the two boys loved each other tenderly. One day, after a violent quarrel, in which the father accused the son of purloining some valuable jewels, the boy disappeared—first telling his brother that *he*, the younger son, should possess all things. Nothing more was ever heard of him. It was supposed he had drowned himself, from the fact of some articles of his clothing being found floating upon a deep mere. Of course, he was not dead; only transformed into Tricotrin. His brother, in process of time, succeeded to the family honours. He married a noble Austrian lady, who disgraced his name, and who either died or was divorced, we are not told which; but the disappointment and disgrace made him a solitary and moody man, like Kotzebue's 'Stranger,' only not so sentimental. His son, too, has taken after his mother, and is a profligate fool. Very early in the story the reader is indulged with a glimpse of the Earl of Estmere in one of his magnificent palaces, sitting, a lonely and melancholy man, in one of those wonderful banqueting rooms with which Ouida loves to endow the personages of her novels. It was "filled with deep hues of purple and the soft gleam of dead gold on panels, floor and ceiling: a splendid apartment, with its vast central table furnished forth as meals are set for princes. There were half-a-dozen servants waiting noiselessly, but there was only one guest for them to serve. Tricotrin stood unseen watching him in his solitude, and his eyes grew full of pity as he did so. He saw that amidst his greatness he was as weary and desolate as a royal prisoner of state. An impulse moved him to go within and to touch the hand that lay so listless beside the dishes of gold—to break the solitude that, amid so much grandeur, was lonely as peasants never are alone." Tricotrin, however, does not go in, for that would have changed the story, if not have stopped it altogether. "He turned away, after a long look through which the man never changed his position, but sat motionless in thought in the midst of his painted and velvet-hung chamber, on whose magnificence the noon light of France was streaming." Tricotrin, as he goes on his road, tells "Mistigri," his monkey and only friend, how much better off they are, having their grapes in their own vine-leaves under the summer trees instead of in golden dishes; adding, that the only man who is happy is the man who is free, and the only man free is the man who is at once philosopher and wanderer: "sans pays, sans prince, et sans lois—his country, the world; his prince, his art; his law, his conscience and his choice." But although Ouida indicates to the reader the story of Tricotrin, to the rest of the world he is a marvel and a mystery. Of course, he is very handsome, with "a beautiful Homeric head; bold, kingly, careless, noble, with the royalty

of the lion in its gallant poise and the challenge of the eagle in its upward gesture; the head which an artist would have given to his Hector, his Phœbus, or his Dionysus. The features were beautiful too, with their poet's brows, their reveller's laugh, their soldier's daring, their student's thought, their many conflicting utterances, whose contradictions made one unity—the unity of genius." In bodily strength he is second to none of Ouida's former heroes.

This wonderful being is the idol of the Parisian populace, over whom he exercises an influence unknown since the days of Mirabeau. The Ministers of State court and fear him; apparently poor—yet never needing money; he is an artist, a musician, a performer on the violin equal to Paganini or Ernst; he possesses a real "Straduarus." Where he lives and how he lives is a mystery; he goes all over the world, appearing always where least expected, like a benevolent "Will-o'-the-Wisp," trying to wash moral blackmoors white, and wasting much labour in the endeavour to rectify and repair some of the many shortcomings and negligences of Providence. Nothing can be worse than his opinion of the state of things as they are in the world; his whole life is a reproach to the invisible powers, and his sole employment is the endeavour to disentangle the coil in which the affairs of the world have been allowed to fall. One day, whilst he and Mistigri are resting under the trees in the corner of a forest on the banks of the Loire, he finds a beautiful little child of three years' old, wrapped in a red cloak, among water-reeds and rushes, who has been abandoned. He carries the child to a good old woman who lives in the forest, in an old tower which has crumbled into ruins except the one room in which she dwells. This is an excellent little bit of description, and the best thing in the book. As no clue can be found to her belongings, Tricotrin adopts her; that is, he provides for her maintenance with the old woman, and for her education by the nuns of a neighbouring convent. Her name is "Viva," the only word she could speak when found. Tricotrin continues his wandering life, having a great dread of ties of any kind. He sees Viva only at distant intervals, and always arriving "quite promiscuous" when least expected. On these occasions he gives the child much good advice, which all flies over her head; for instead of being content in her obscurity the child grows up like a fairy princess, and develops an intense desire to go out into the world and become a great lady, feeling sure in the confidence of her vanity and beauty that her parents must have been people of distinction. One day Tricotrin arrives and finds the young Lord Clamellon, Lord Estmere's son, trying to tempt his *protégée* to go away with him. Tricotrin makes very short work with the young man: but he finds the desire to see Paris is a demon too strong to be exorcised from Viva, so he consents to take her himself, in company with a good old peasant woman, who is going to visit a sick son. Now Viva hates poor people, and despises the virtuous peasantry amongst whom she lives: but still Paris is Paris, even with the drawback of the old countrywoman. In Paris, after showing herself wilful, headstrong, foolish, and disobedient, and nearly coming to a very bad end in consequence, Viva's guardian fairy realizes her wildest dream—she is adopted by a "Duchess, and at length married by the Duke, her son." This brilliant fortune is obtained at the expense of great suffering to Tricotrin, who has fallen in love with her himself, but his love is so magnanimous that he never says one word about it,—only tells her by whatever trouble or sorrow, or even sin, she may be

overtaken he will always forgive and help her. He makes no claim upon her gratitude, but behaves generously. There is a great deal of rather wearisome repetition about Tricotrin's feelings and his self-renunciation—the same thing is said in almost the same words many times. Viva proves to be heartless, ungrateful and forgetful of her benefactor, disliking the sight of him, as it reminds her of her days of obscurity; she behaves as ungratefully to the Duke, her husband; and when she is left a rich and beautiful widow she neglects her people and wastes her money. Nothing can be more worthless than she is. There is one virtue with which she is credited, and that is *truthfulness*, and this arises only from her indifference about everybody but herself. She falls in love at last, and with no other than the Earl of Estmere, Tricotrin's brother. She fancies he would despise her if he knew her history, so she deliberately denies all knowledge or recollection of Tricotrin beyond having been told that he saved her life when an infant. She is found out, and cast off by Estmere. Her mother is discovered, who is as base as possible; she flies to Tricotrin, who again pardons her and tells Estmere the true facts; but Estmere is too much disgusted at her ingratitude and falsehood to Tricotrin to forgive her. But there is a sudden *émeute*. Tricotrin is mortally hurt at a barricade in trying to make the people retire before the soldiers mow them down with cannon. Before he dies he reveals himself to his brother, and with his last breath intercedes for Viva. The speeches he makes after his chest has been crushed in with a paving stone would take the breath of half a dozen strong men, but Ouida loves rhetoric and loses no opportunity of making orations for Tricotrin. Viva's good fortune befriends her at the last; a chance shot kills her worthless mother; so no one is left to reproach her, and we may imagine her living happy as the Countess of Estmere. We have no space left to touch upon all the marvellous actions of Tricotrin: the reader must go for himself to the three volumes in which they are narrated.

Not in Society. Edited by Joseph Hatton. (Bradbury, Evans & Co.)

WE are told by Mr. Hatton that this story was written by a Mr. Vaughan Morgan, and has been revised and re-cast by its present editor. It might have been improved still more could such corrections have been given to it by the author's own hand. Not much persuasion could have been needed to convince so clever a writer that many parts of his work were grotesquely unnatural, and that its real merits would stand out the more clearly for not being obscured by these defects. But the author of the story died before his work was fitted for the *Gentleman's Magazine*, and Mr. Hatton seems to have thought that there were limits to editorial revision. We have, therefore, a clever and amusing book before us; we read it through with pleasure, and we do not believe a word of it. We disbelieve in it all the more from the fact that it is said to be a bit of real history. It is our invariable experience that such a statement is sure to preface a piece of the purest fiction. The man who quotes the often-quoted "Truth is strange," &c., does so because what he is about to tell you will not be believed; and it is better to be disbelieved respectfully than to be accused of sheer romancing. Yet if Mr. Hatton or Mr. Vaughan Morgan had been content to stop short at what might be taken on trust, the success of the story would not have been lessened. St. Patrick Smith and Bailey owe none of their attraction to the eccentricity of their lives, and the hospitalities of Brompton

Grange would be much more genuine for the absence of the rosewood bar and the four sets of young ladies behind it. We have so much life and movement in the story itself that we regret follies which only retard its progress. Bankers' clerks who are called for by dukes, and quit the high stool for the box of a four-in-hand,—young lords who make the said bankers' clerks lose their situations by backing accommodation bills,—lovely actresses who propose to the said clerks, and rescue them from poverty by converting them into lessees and managers of prosperous theatres,—are not to be met with every day, or to be recognized when they appear in, or rather not in, society. Yet though all this is unnatural, it is told consistently. The story would be better without it, but is not bad with it. We can recommend the book as a pleasant mode of spending half an hour.

The Life of Count Bismarck.—[*Das Buch vom Grafen Bismarck*, von George Heseckiel. Erste Abtheilung.] (Leipzig, Velhagen & Klasing.)

THIS first part of a work, which is to be complete in two more parts, sketches the family history and the youth of the Prussian Premier. We do not think much is to be made out of the genealogical details. It must be enough for Count Bismarck to feel that he is the first of his family who has made his name known beyond Germany. The incidents of his own early career have some striking features in themselves, and are more or less significant of what was to follow. We are grateful to Herr Heseckiel for the absence of any theory to which every fact could be referred, and for the plain, straightforward narrative, so unusual in German biographies. But it is difficult for us to read the narrative without frequent pauses for reflection, and we are constantly tempted to bring the facts into harmony with our view of the subject. Some would say that the Count's greatness sprang from the haunted room in which he was born, and in which, as a man, he was visited at midnight by a mysterious figure. Again, the defiant attitude adopted towards France might be dictated by the bayonet marks in the door of the library at Schönhausen, left there when the French soldiers gave chase to Bismarck's mother, and drove her to take refuge in the woods. A still greater meaning might be found in the shot which the boy Bismarck fired at the back of a statue of Hercules. But if that represents the Schleswig-Holstein war, Austria was met face to face at Sadowa.

We will not pursue these metaphors. The story of Count Bismarck's early life is interesting enough without their aid. It is true that we have nothing remarkable in childhood and boyhood. There is little to be said of either father or mother. Young Bismarck went to school at the age of six, and was favourably noticed by the master of a second school to which he was removed at the age of twelve. "An open, pleasant boyish face, and clear sparkling eyes," is the account then given of him. But it is not till he goes to the University of Göttingen that the independence of his character begins to assert itself. His first exploit there was to give a breakfast, at which there was a good deal of noise, and a bottle was thrown out of the window. The new student was summoned next day before the authorities, and he appeared in a round hat, a coloured dressing gown, and Hessian boots, carrying a long pipe in his hand, and preceded by an enormous dog. For this exploit he was fined five thalers. On his way back he met four students of the Hanoverian corps who laughed at his dress. Four challenges followed, but the duels were compromised, and Bismarck was accepted

into the corps as a more desirable friend than foe. The result of his acceptance was that he was challenged by the Brunswick corps, and during his stay at Göttingen he fought some twenty duels. Altogether he led a wild life. He never attended lectures; he excused himself from hearing one course on the ground that the fame of the lecturer would attract a great many others, and he would not be missed. Apparently all the others came to the same conclusion, for only three attended, and the lecturer was much hurt by Bismarck's absence. When the time for the examination came near, Bismarck took a good "coach" and set to work with an industry which carried him through. Herr Heseckel says that while Bismarck was at the University of Berlin he had for fellow-lodger an American named Wentworth Motley. A slight mistake in a Christian name is not enough to disguise the American historian.

From the university Bismarck passed into the Civil Service. He was first employed in the Department of Justice at Berlin. While acting in a very subordinate capacity as minute-writer, he showed the same spirit as had marked his academical course, and was destined still more to mark his career as Prime Minister. He was taking down the statements of a man summoned before one of his superior officers, and grew so indignant at the man's coolness that he sprang up and said, "If you don't behave better I'll kick you out of the room." The superior, who was present, tapped Bismarck on the shoulder, and said, "Turning a man out of the room is my affair." Presently a new cause for complaint was given, and Bismarck sprang up again, exclaiming, "If you don't behave better, I'll make my superior kick you out of the room." This was not the only time that Bismarck laid down the law in this way. Once when he was in society with the President of his office, and felt that he was being slighted by that high functionary, he walked up and told him that, whatever might be their respective places in the service, Herr von Bismarck was quite as good a man in society as Herr von —. Another superior walked to the window and drummed on it with his fingers while Bismarck was waiting. Bismarck was resolved not to be outdone or to have his presence ignored, so he went to the other window and struck up a louder tune. Being kept in the ante-room for more than an hour by the same superior, and then being asked curiously what he wanted, Bismarck replied, "I came to ask for leave, but now I request my dismissal."

Bismarck's first presentation to Prince William of Prussia, who was afterwards to be King of Prussia, to make him minister, and to be made by him King of Germany, took place while the future Chancellor of the League was a young clerk in the civil service. One of his colleagues was presented with him, and as both the young men were some six feet high, the Prince exclaimed, "It seems that justice chooses her servants by the Guards standard." If it must be pleasant for both King and Minister to be reminded of that passage in their lives, Count Bismarck may look with pride to another incident of somewhat later date. The only order that he had earned for many years was the medal of a society answering to the Royal Humane Society. This was given to Bismarck for saving a drowning man at the risk of his own life. Herr Heseckel assures us that the Count still wears this medal by the side of the stars of the highest orders of Europe. The bravery with which he plunged into the water, shook off the grip of the drowning man after a struggle only known to the spectators by the bubbles which

were seen rising from the bottom, and brought him safe ashore, is a new scene in the life of the Prussian Premier. Hitherto he has been credited with bravado rather than with the highest kind of moral courage. But this book leaves a different impression on our minds, and in that it coincides with the teaching of the last years of his history.

The Paraná; with Incidents of the Paraguayan War, and South American Recollections from 1861 to 1868. By T. J. Hutchinson. With Maps and Illustrations. (Stanford.)

Why should emigrants from Europe go to distant Australia, or New Zealand, or across the stormiest of oceans to New York or Canada, while a healthier climate, a richer soil, and greater freedom of action invite them to the banks of the Paraná and the plains of the Argentine Confederation? Perhaps because the inducements just mentioned are not known or not believed in. A sceptical world has no faith in the paradises of the Paraná. Very well! we are not about to argue the question, but simply point to the book before us. A climate may well be called incomparably good where men attain the age of 120 years without losing a tooth, and with the ability to "mount a horse, wield a lance, and go into the battle-field with as much apparent vigour as a hundred years before"! And at page 66 of Mr. Hutchinson's book we read of a Cacique Nabadirigisi, who at the age of sixscore years performed all this. Then as to the soil, of Uruguay for example, it is the richest black mould imaginable, and you may buy an acre of it for two shillings. Fortunes are made there, too, as for instance that of General Urquiza, in whose palace, to say nothing of cages for canary birds which cost 1,000*l.* each, there is an artificial lake which is not finished, but which had already cost, in March, 1867, 800,000*l.* As to greater freedom of action, it is quite certain that if one year's emigrants from Europe were to locate themselves in any part of South America, they would be masters of the situation and might govern themselves in any way they liked, a thing which they certainly could not do in the United States or in Canada.

But we are not going to dwell on that part of Mr. Hutchinson's volume which will be most interesting to emigrants. Enough that we have indicated matter to attract them. Nor are we disposed to descant on the wonderful processes which have been discovered and are now in full operation in Uruguay and along the Paraná for reducing tons of beef into gallons of essence of soup, for keeping pigs, sheep, and oxen in a life-resembling and edible condition for years after they have become defunct, and ought, according to the former order of things, to have passed through the separate stages of decay into indorosity and impalpability. Nor yet are we minded to enlarge on the wonderful apparatus of flexible tubing, stop-cocks, and what not, by which an entire ox can be preserved in ten minutes, and at a cost of sixpence or eightpence, the said apparatus being portable by one man, and purchasable for a few shillings. We disregard all these interesting things in order to come to that which interests us most—the war between Paraguay and the three allied States, Brazil, Uruguay, and the Argentine Confederation. This war has been carried on with great vigour and determination on both sides, but with a heroism on the part of Paraguay not inferior to anything recorded in those classical writers, whose pages have riveted the attention of the whole civilized world for so many ages.

For the benefit of those who have taken no note of the war we may remark that Paraguay lies in the centre of a vast hostile territory belonging to the three States by which it has been attacked, and is less extensive than the least of the three. In 1857 the population was 1,337,439 souls. The gross revenue was 19,906,116 dollars, and there was no public debt. The standing army consisted of 12,000 men, with a reserve of 46,000. The marine consisted of eleven steamships. Now, balancing all these resources against those of Uruguay, we have to throw into the scale against the Paraguayans the Argentine Republic with 700,000 square miles, a population of 1,171,800, a revenue equal to 750,258*l.*, an army of 30,567 men, and a fleet of seven steamers and ten sailing vessels; and Brazil, with an area of 3,100,104 square miles, a population of 7,677,800, a revenue of six millions sterling, a regular army of 22,546 men, and a national guard of half a million more. Brazil, too, has a fleet of fifteen sailing vessels and twenty-one steamers. These figures show how terrible are the odds against Paraguay, which, nevertheless, has maintained the struggle ever since the memorable 13th of April, 1865. On that day Lopez, President of Paraguay, occupied the city of Corrientes, belonging to the Argentines, with 5,000 infantry and an equal force of cavalry, and with five war-steamers captured a war-steamer and a hulk which carried the flag of the Argentine Confederation. When the news of this invasion reached General Mitre, the President of the Argentine Republic, he ordered his troops to muster, and declared he would enter the capital of Paraguay within three months. A year after, on the 5th of April, 1866, Mr. Hutchinson himself visited the camp of the allies opposite to Corrientes, at Paso de la Patria. They were then only preparing to enter Paraguay with an army of 62,000 men. Three more years have nearly elapsed and the war still rages. But it is time to quote a few anecdotes of that heroism which has so long supported the Paraguayans in a contest so unequal. The following is a specimen of the way in which their wounded endure suffering:—

"I was waiting for the Doctor to complete his arrangements for the operation, when I saw the Paraguayan sergeant, who had command over them, approach the bed-side of the man suffering from inflammation in the bowels, now groaning with much pain. One word uttered by the sergeant stopped the complaints. Then the same official pronounced a harangue in Guarani, and which the pilot on board translated for me as follows:—'Dog of a bad Paraguayan; are you not ashamed to let the enemies of your country hear you complain, and give them reason to laugh at you? The glory of having been wounded fighting for that country does not appear sufficient without crying for sympathy in your sufferings! Do not let me hear another groan from you, or I shall report you to the highest power,'—meaning of course Field-Marshal Lopez. From that moment the poor sufferer never uttered a moan, although he died in four hours afterwards, evidently in dreadful torture. Some Argentines who were on board,—no doubt those described as 'enemies of his country,' called this 'Paraguayan stolidity or stupidity'; but to me it seemed the perfection of discipline, joined to the highest class of moral and physical bravery."

Let us take now an example of the fearlessness with which a handful of Paraguayan sailors in a mere barge threw themselves upon the most formidable Brazilian ships of war:—

"On one day during my stay here I went aboard a Paraguayan Chata, that was alongside a Brazilian war-steamer; and as this (the Chata) had been in the fight of the Riachuelo, I was curious about seeing it. In construction, the shape resembled an English canal barge, except that it is more gracefully tapering at the ends, and not so

long, whilst at each extremity is a rudder, as I have seen in the steamers that ply between Liverpool and Woodside. The top of its bulwark is only 18 inches over the water. Being flat-bottomed, it must have a very shallow draught of water. In its centre, the deck has a depression of a foot in depth, within a circle, that permits a brass swivel, whereon a 48-pounder gun is turned to any point of the compass which the commander may desire. The whole length of the craft is but 18 feet, and there is no protection for the crew. During my stay at Paso de la Patria, one of these Chatas attacked two large Brazilian monitors. The Chata had only ten men on board. Yet they managed to send a 48-pounder shot through a port-hole of the monitor 'Tamandare,' killing four officers and wounding fourteen or fifteen men. I was told by the admiral, Visconde Tamandare, that one of the officers was cut right in the middle, as if he had been sliced in two with a scythe. This extensive destruction by a single ball may be attributed to the fact, that the opening, by which it entered, was blocked up with chains; and these, thus smashed into small bits, served as so much canister or grape-shot in their deadly effects."

Here then is a war in which the remaining South American States would do well to interpose in order to bring about a peace. Why should the blood of such gallant and devoted men be shed? Paraguay, it is true, may have been to blame in initiating the contest, but she has suffered sufficiently. That Lopez would agree to equitable terms is certain, for he has already negotiated on an equitable basis. The responsibility of the war now rests with General Mitre, who rejected the offers of Paraguay, and it is time that Peru, Chile, and Colombia should make their voices heard in support of peace.

We cannot conclude without expressing our regret that Mr. Hutchinson, who could so easily have supplied us with a complete and satisfactory account of the war, should have dealt with it in an irregular and desultory manner.

The Story of Olger Danske, compiled from the Ancient Norse Writers. Edited by J. Strandberg. (Copenhagen.)

THE famous mythical hero of Denmark, though a household word in the mouths of his own countrymen, still lacks the aid of an English translator; and is probably best known to Western readers as the subject of one of Andersen's most charming stories, 'Holger the Dane.' But when read in the racy Danish original, his life, in spite of much prolixity, is romance as it should be; unmarred by subtle psychological theories, by fantastic crimes, and abnormal developments of character. The old chroniclers tell us, with the naive and garrulous simplicity of Nestor or Herodotus, what a big man their hero was, how terrible he looked when he got angry, what numbers of enemies he "cleft in two clear pieces" (the favourite cut, apparently, of the mediæval paladins), what vast quantities of meat he devoured when he was hungry, and what shocking names he called his foes before crossing swords with them. Through the whole story runs a kind of boisterous good humour, a hearty *bonhomie* in the midst of constant bloodshed and hurly-burly, which makes us feel as if even the deadly battles that appear at every turn were a sort of rough, practical joke, which might be very fitly terminated by the sitting down of victors and vanquished to a good dinner of brawn and strong ale on the very scene of their conflict. The almost boyish vivacity and restlessness of the famous warrior, slaying a giant one minute and eating an entire haunch of venison the next,—hewing his way through pagan hosts, dancing at court festivals, or roting in Syrian dungeons, with the same matter-of-fact "all-in-the-day's-work" composure,—

embracing as a brother the man whom he had been knocking on the head five minutes before, and baptizing Saracen prisoners in a dashing wholesale manner, as if he had contracted to convert all heathenness within a given time,—are in the truest spirit of old romance.

Of the story itself, with its many-coloured texture of triumphs and disasters, super-human daring and grotesque adventure, we can give but a very brief summary. Our hero, at his first appearance on the world's stage, is endowed by his fairy godmother with all possible accomplishments, and, even before arriving at years of discretion, flashes his maiden sword upon sundry lions, boars, dragons, and similar trifles, with which the mediæval champions were wont to stay their chivalric appetites previous to the more solid refection of cannibal giants and "Saracen hounds." He enters the service of the Emperor of Germany, and performs prodigies of valour against the infidel invaders; but afterwards quarrelling with his imperial master, he turns knight-errant, and, like Henry Wynd, "fights for his own hand" during a number of years, passing through a series of adventures which Munchausen himself might have envied—of which the cleaving in twain of the Sultan of Nubia and his war-horse with one blow, and the defence of a castle single-handed against an army of twenty thousand men, are among the least conspicuous. The offended Kaiser makes several attempts to entrap him, and at length succeeds in casting him into prison; but the sudden appearance of a Saracen king, who is "fated to be invincible by all save Olger Danske," forces him to liberate the captive and implore his assistance. Olger, in return, demands the sacrifice of the Emperor's eldest son, who had formerly injured him; but this difficulty is smoothed over by the appearance of a *deus ex machina*, in the shape of the Archangel Michael, who reconciles the two enemies. Olger slays the Saracen champion in single combat, and immediately after this, his crowning exploit, is transported by his godmother, the Fairy Morgana, to her palace of Avalon, where he lives in perpetual youth and beauty for two hundred years. A fresh pagan invasion at length recalls him to earth in aid of oppressed Christendom; after which he returns to his fairy home, to rest till the hour of Denmark's utmost need, when (according to ancient prophecies) he shall arise once more to victory and to vengeance.

With much of the prolixity of the old romances, this chronicle possesses no small share of their vivid expression and quaint drollery. There is not a little humour in some of the later scenes—as in the single combat, where the Prince of Elsinore discovers his antagonist to be his own father, recognizing him by the frightful oath which the old gentleman utters on the breaking of his sword-blade; or in the episode of the dungeon at Jerusalem, where Olger Danske "improves the occasion" by preaching to his Saracen fellow-captive, who finally consents to become a Christian *as soon as he is safe out of prison*. This piece of conditional Christianity is much in the spirit of the Spanish brigand's prayer to the Virgin—"O Santissima Madre, deliver me from this peril, and I will give thee a wax candle as long as my carbine; but if thou wilt not deliver me, the devil a candle shalt thou get from me!"

Other portions of the work, again, exhibit a great power of touching and beautiful description. Few scenes in romance can surpass that in which Olger, in all the glory of his eternal youth, returns to the world, from which the lapse of two centuries had long since effaced every familiar feature:—

Two hundred years went by. Olger Danske was

still young and beautiful as in the days of his prime; and he had rest from all his toils. His wounds and imprisonments he remembered no more—all his former life had passed away like a dream, and he had none but happy and holy thoughts, so long as Morgana's crown was upon his head. But now the hosts of the heathen had come once more into Christendom, and were wasting all the land with fire and sword; wherefore Morgana thought it good that Olger should return to the earth and strike one more stroke for the true faith. She took the crown from his head, and in a moment all his former life came back to him—the Emperor, the Nubian Sultan, his fellow-prisoner at Jerusalem, his son Walter, and all whom he had known upon earth, and he asked whether they yet lived; but she told him that two hundred years had passed since that time, and that they of whom he spoke were long since gone from the earth. Then Morgana set him in her chariot, and brought him to the land of France. And all who saw him marvelled at his strength and stature; but he marvelled still more when he looked on them, for it seemed to him that men were larger by far in the great Emperor's time than now. And he felt strange and sad, for it was not his world.

Like many similar traditions, the legend of Olger Danske has an antiquarian as well as a poetical value. Those who are fond of tracing analogies between the early traditions of various races may find food for reflection in the close correspondence of the *dénoûment* of Olger's career with that of our own King Arthur, and the prominent part played in both by Fée Morgana and Castle Avalon—a coincidence all the more remarkable because, although the mere conception of a tutelary hero re-appearing at some great national crisis is common to all ages and nations (as with the Messenian Aristomenes, the Athenian Theseus, the Aztec Quetzalcoatl, and the Portuguese Don Sebastian), yet the minor details are as a rule widely different. The fairy gifts bestowed upon the infant hero, and the commutation of his sentence of death into a state of trance for a number of years, may remind some of the opening scene of the 'Sleeping Beauty in the Wood.' The Russian scholar will recognize that idea of human strength supernaturally augmented, and hosts turned to flight by the prowess of a single warrior, which enters so largely into the Slavonic myths of 'Iliia Mürometz' and 'Bova Korolévitch'; while the reader of more modern literature will remark in the golden circlet, which was to Olger the talisman of perennial youth, the counterpart of that strength-renewing ornament worn by Cambel in the 'Faery Queen,' and of the 'Zauberring' of De La Motte Fouqué. The student of Danish national poetry, again, will remember Olger Danske as the hero of the celebrated ballad of 'Stark Tiderich' (the Dietrich or Theodor of the Nibelungen Lied), whose conflict with the Danish hero is a frightful anachronism, amply atoned for, however, by the power and vividness of the poem.

The legend which connects Olger Danske with the Kronborg Castle at Elsinore, though not contained in the present volume, is in itself so picturesque, and forms so perfect a specimen of Danish tradition, that we cannot forbear quoting it:—

"It befell upon a time, that a certain hind (peasant) of Zealand went down into the dungeons of Kronborg Castle, wherein men say that Olger Danske lies asleep, till Denmark shall be set in sorest need, and help there shall be none; then comes he forth once more, to smite and to save. The hind strayed hither and thither, till he came to a mighty door of oak, barred and banded with iron. He knocked, and lo! the door swung slowly open, and from the inner gloom came forth a mighty voice, which asked, 'Is it time?' The hind looked and beheld a giant form extended along the floor, with a huge sword across his lap, and a white

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beard bestrewn his knees; and again he cried, 'Is it time?' Soberly dismayed was the intruder, as you may judge; but he gathered his wits, and answered stoutly, 'Not yet.'—'Give me thy hand then,' said the figure. But the hind knew well that in such a grasp his hand would fare like corn beneath the flail; wherefore in place of it he extended the iron bar of the door. Olger (for he it was) gripped it with such goodwill that he left the marks of all his fingers therein, as though it had been clay; and smiling grimly, he exclaimed, 'Ha! I see there are still men in Denmark! I may rest yet awhile.' And with that he laid him to sleep once more."

OUR LIBRARY TABLE.

The Public Life of Queen Victoria. By John McGilchrist. (Cassell, Petter & Galpin.)

THE author, doubtless, had his reasons for styling this unsatisfactory compilation an account of our Sovereign's public life; but since the volume says much more about Her Majesty's domestic relations and experiences than about the doings and trials of her official existence, we are disposed to think that the title should be amended to accord with the contents, or, better still, that the contents should be modified so as to harmonize with the title. It is almost needless to observe, the tone and statements of the work are in unison with the affectionate admiration which Englishmen universally cherish for their Queen.

The Transactions of the British Chess Association for the Years 1866 and 1867: Containing a Report of the Proceedings at the London and Dundee Meetings. With a Selection of the Games Played, and of the Problems sent in for Competition. Edited by J. Lowenthal and G. W. Medley. (Longmans & Co.)

FROM this official statement we should infer that scientific chess is more popular, and that scientific chess-players are more numerous than they were in the not distant days when the cigar-divan was the head-quarters for professional and amateur followers of the game. The British Chess Association has a long list of members, and its funds are in a flourishing condition.

Questions on Magnetism, Electricity, and Practical Telegraphy. By W. M. Gregor. (Virtue & Co.)

THOSE 761 questions are "intended to aid the student in general, and those connected with Telegraphy in particular." As a means of fixing on the mind what otherwise might be read and forgotten, the practice of writing and working out the answers required may be recommended. Mr. M. Gregor has arranged his questions with very considerable judgment, and a careful study of the best books on Magnetism and Electricity, with a view to giving correct answers to them, cannot fail to be a most useful exercise to the student.

The Harp of the Valley. By W. Stewart Ross. (Bennett.)

THIS 'Harp of the Valley' wants tone and tune. The poems and the subjects are both common-place; we have read worse, but that is no reason for writing verses that are not better. We wonder what becomes of the reams of common-place poetry which are written every year? Middling verses are so useless, that it can hardly be called an innocent employment to write them.

Latin Verse Memorials of School Work and School Play. By Ulterior Ego, Artium—ac Ludi—Magister. (Bell & Daldy.)

THIS is a collection of stray pieces composed at odd times during the last five-and-twenty years, by a Head Master who is on the eve of retiring from his post. In his Preface he defends the cultivation of Latin Verse in schools, on the grounds that even beginners cannot fail to reap much benefit from the exercise of mind involved in the study, that they can more readily be made to see whether they are right or wrong in verse than in prose composition, that they feel great satisfaction when their efforts to meet all the requirements of metre, quantity, and rhythm, as well as the laws of syntax, have been crowned with success; while more advanced and skilful versifiers acquire a general vigour of mind and refinement of taste, a command of language, a

familiarity with our best poetry, the beauties of which are brought forcibly home to them in their endeavours to express it in another language. The writer of these 'Memorials' confesses he has had little occasion to practise the art, and does not claim for them the highest order of merit. They are certainly classical in the sense of reproducing classical phraseology, but this is done with an almost slavish fidelity which leaves upon the mind the impression of the mere cento rather than original composition. Still these echoes of by-gone days awaken agreeable recollections, and render the pages before us pleasant reading for Latin versifiers. The lighter pieces, including versions of nursery rhymes, are not remarkable for brilliancy or point.

Porta Latina: a Selection from Latin Authors for Translation and Re-translation; arranged in a Progressive Course, as an Introduction to the Latin Tongue. By E. C. Lawe, D.D. (Parker.)

IN noticing Dr. Lawe's selection from Erasmus's Colloquies, which he proposed as a substitute for a Delectus, we remarked upon the unfitness of a modern Latin writer for the purpose of teaching the language in its classical purity. No such objection can be made to the present volume, the Latin passages in it consisting wholly of extracts from classical authors. Part I. contains passages from Cæsar and Ovid. In Part II. the same Latin is put in English order, with an English translation on the opposite page. Part III. is composed of selections from Cicero's Epistles and Virgil, which are translated in Part IV. without any Latin. Dr. Lawe recommends that the pupil should prepare his lesson from Part II., and say it from Part I. At a subsequent lesson he should turn the Latin from the English order to that of the original, or the English words into Latin, never omitting to re-translate the English into Latin after he has translated the Latin into English. Dr. Lawe hopes he will thus in a comparatively short time, and with little difficulty, acquire a practical familiarity with the language. And no doubt he will to a certain extent, but his knowledge will be loose and superficial, and he will have lost all the benefit of the invigorating training involved in mastering the grammar and consciously applying its principles. We confess to a dislike of short and easy methods, as fallacious.

Sussex Archaeological Collections relating to the History and Antiquities of the County. Published by the Sussex Archaeological Society. (Lewes, Bacon.)

THE Report of this Society is the record of continued prosperity. That there is still no lack of valuable contributions, although the present is the twentieth volume of the Collections, is proved, not only by the contents of this volume, but by the mention of various other papers which are in preparation for the next issue. The secret of this success is probably to be found in the fact that the publications of the Society are less dry in character than most productions of the like nature. The managers recognize the fact that there is a large class which is interested in local history, but which has not attained to that high antiquarian status that can exult over a flint implement or a piece of ancient pottery. Accordingly, while many of the papers are addressed to the real antiquary, others are provided for that larger class to which we have referred. Amongst the papers addressed to the antiquary, we may call attention to that which contains extracts from the parochial account-book of Cowden, commencing in the year 1598 and ending in the year 1714, from which much information as to the manner in which the relief of the poor was previously administered may be obtained. Mr. Lower has told once more, and from a third source, the history of the Mary Prude who married Sir William Springett. Surely that tale had been made sufficiently public! Mr. Lower might as well reprint a chapter of Macaulay's 'History.' In the 'Memorials of the Lady Percy of Shakespeare,' we have in a few pages all that is known of Harty Hotepur's wife, who, having married Lord Camoys and survived him, was buried in Trotton Church. Her name was Elizabeth, but she will live for ever as the "gentle

Kate" of Shakespeare. The present volume gains much from the fashion which is now established, of presenting to the Society illustrations of the various articles for publication.

Pictures from Nature. By Mary Howitt. With Twelve Illustrations in Colours. (Routledge & Sons.)

EACH month of the year has its coloured illustration, and its descriptive chapter. The picture of the month of May is really a very pretty one. We cannot say much for the rest; even this, when we look into it closely, is somewhat blurred, and the colours seem on the point of running. In the August picture the sheaves of corn piled up on the waggon look like a section of a cheese. The corn which is being thrashed in October seems like fire blazing up in spite of the efforts of a man to beat it down. Mrs. Howitt's text is frank and pleasant, showing considerable study of wild flowers and of the poets.

We have on our table *Authorized Report of the Church Congress held at Dublin on September 29th—October 3rd, 1868* (Dublin: Hodges & Smith).—*The Future Life*, by Emanuel Swedenborg (Pitman).—*School Life: its Duties and Responsibilities: Two Sermons preached to the Boys of Queen Elizabeth's Grammar School, Cranbrook, Kent*, by the Rev. C. Crowden, M.A. (Rivingtons).—*The Railway and Commercial Gazetteer of England, Scotland and Wales* (Adams).—*The Play Hour* (Edinburgh, Laurie).—*Aunt Louisa's Birthday Gift*, with twenty-four pages of Illustrations (Warne). New editions of *The Brassfounders' Manual: Instructions for Modelling, Pattern Making, Moulding, Alloying, Turning, Filing, Burnishing, Bronzing, &c.*, with copious Receipts, and Tables and Notes on Prime Costs and Estimates, by Walter Graham (Virtue).—*A Treatise on Marine Engines and Steam Vessels*, by Robert Murray, (Virtue).—*The Ashtons: a Dark Beginning, with a Bright Ending*, by Jane Kinley, with Introductory Preface by the Rev. Frederick Whitfield, M.A. (Dublin, Moffat).—*Romantic Episodes of Chivalric and Medieval France*, now done into English by Alexander Vance (Hamilton & Adams).—*Parochial and Plain Sermons*, by John Henry Newman (Rivingtons).—*How to Study the New Testament—the Epistles (Second Edition) and the Revelations*, by Henry Alford, D.D. (Strahan).—*An Elementary Introduction to the Book of Common Prayer*, by the Rev. Francis Proctor, M.A. and the Rev. G. F. Maclear (Macmillan).

ANOTHER BATCH OF GIFT-BOOKS.

THIS season is rich in gifts for children: they are almost too numerous to mention. Most of them are beautifully got up, and put "the little gilt books" which were the treasures and rewards of our grandmothers into the shade. To look at the pile beside us, glittering green, gold, scarlet and purple, one would think a flight of fairies must have settled on the table. Generally speaking, the contents of the books are worthy of the exterior, though there are some exceptions. The place of honour must be given to the *Golden Gift, a Book for the Young* (Edinburgh, Nimmo), in which most of the illustrations are exceedingly pretty. The little vignettes at the head of each piece are charming. The contents are not new, but they are selected with taste and judgment, and are a treasury of prose and verse.

Tinykin's Transformations: A Child's Story. By Mark Lemon (Bradbury, Evans & Co.).—A little bird, a little fish, and a little pink mole are the shapes through which Tinykin passes before he is finally transformed into a prince. The way in which he happens to be put through these changes is more consistent with what we know of fairy power than his behaviour while under its influence. Tinykin, who by the way is a delicious little fellow, was born on a Sunday, and has therefore the knack of seeing fairies. He sees Titania, and Titania does something more than see him—she is smitten with him. Why she should show her attachment by changing him into various animal forms and so exposing him to great dangers can only be explained by a theory that fairy love is not the same as the love of mortals. But when Tinykin becomes a little pink mole he does wonders; and

all children who want to know what these wonders are, and what other wonders are done by other people, had better persuade papa to give them the book. It is very prettily got up, and will be a favourite.

Two Years of School Life, by Madame de Pressensé, edited by the Author of 'The Heir of Redclyffe' (New York, Scribner; London, Warne), is a French story, the school is a French school, and the boys are French; so are all the other characters. The tone and sentiment differ somewhat from English stories, but human nature is much the same everywhere, and Madame de Pressensé paints it well. The story is interesting, and the moral good; it inculcates on boys a high sentiment of honour, and teaches that they must bear even unjust blame rather than break their word. The young heroes Maurice and Gabriel are not perfect nor made to pattern, and they fall into mischief, which prevents them from feeling any undue elation or unwholesome self-complacency. The distinction between true and false honour is well shown. Without this, the young reader might have been misled. The sketch of little Francine is charming, and so is that of the old schoolmistress, Madame Pernand. Francine's mother is a clever study of character. This will be a suitable gift for young persons, but it is rather above children.

The Loves of Rose-Pink and Sky-Blue; and other Tales told to Children. By William F. Collier, LL.D. (Edinburgh, Nimmo).—This has a pretty exterior: we cannot say so much for the contents, there is a touch of heavy vulgarity in the fun: the jokes and the satire are like bad confectionery; but, such as they are, they are addressed to grown-up people, and not to children. Mrs. Cramoisie Turban's Kettledrum is a bit of bad burlesque. 'The Rose that would be a Ruby' is not so bad, but there is a want of refinement throughout.

Queer Discourses on Queer Proverbs, by Old Merry (Hodder & Stoughton) is a very elegant-looking book, and, although the discourses on the Proverbs are more didactic than entertaining, the book is so pretty that perhaps young people will accept the moral for the sake of the form in which it is administered.

Lily and Nannie at School, a Story for Little Girls. By Annie L. Buckland. (Cassell, Petter & Galpin).—Lily and Nannie are sisters, who are sent to school to be out of the way at home for a little while. The account of their school-life is rather amusing, but there was not the least need to sadden the story, at the close, by making poor little Nannie die of fever on the very day that she and Lily were to return home for the holidays. It adds nothing to the moral nor to the interest of the book, and the account of the death is not particularly well done.

"Now or Never": the Trials and Perilous Adventures of Frederick Lonsdale: an Autobiography, by Charles A. Beach (Virtue), will be more entertaining for boys than for girls: it is a boys' book. The adventures and escapes have not the dash and spirit which Capt. Mayne Reid throws into his perils and hairbreadth escapes, but they are sufficiently interesting. We were very glad to find the cross Uncle John transformed at the end from an evil genius who absorbs his nephew's fortune into the guardian angel who takes care of it. But it is rather a flat ending to so many adventures for the hero to settle down on dry land and write books for his living!

Story of the Kings of Judah and Israel written for Children, by A. O. B. (Edinburgh, Nimmo), is a gay little book, all royal scarlet and gold; it narrates clearly and pleasantly the somewhat complicated histories of the old Jewish kings. All children like Bible stories, and these will be welcome Sunday readings, especially in those nurseries where the rule about "Sunday books" is strict.

Our White Violet, by Kay Spen, with illustrations, by T. L. Wales (Griffith & Farran), is not so pleasant a story as 'Gerty and May,' but there is a great deal in it that children will like. The author can paint naughty children to the life. We cannot certify to the good children so positively because they are better than any we ever met with, but we suppose that "Baby Bud" and Edmund

are intended, like copper-plate writing-copies, as examples to be imitated. "Punny" and "Ferky" are very amusing to the reader, though they, no doubt, drove their nurse and their sisters to distraction. Their exploits are told with a heartiness that is sympathetic. The two children surrounded by the tide is an incident almost too painful to put into a tale for children. It would have been much more natural for Edmund to have been picked up by his father's boat, than drifted out to sea, and carried off to New York, whilst his mother and all the family, as well as the reader, mourn him for lost. But then the sensational portion must have been curtailed, and the story would have been much pleasanter without it.

Mince-pie Island: a Christmas Story for Mince-pie Eaters, with other Tales in Prose and Verse, by Robert St. John Corbet (Cassell, Petter & Galpin), bears traces of 'Alice in Wonderland' and Holme Lee's 'Fairy Legends,' but it lacks their grace and delicacy. It is a burlesque which is addressed more to grown people than to children, and as such we should be inclined to call it foolish. It is, however, prettily got up, and the title is attractive.

"Grandmamma": a Tale for Children. By Emma Davenport (Hatchard).—"Grandmamma" is a dear old lady; she tells pleasant stories of what she did and saw when she was young, and we like to listen to her. We fear it will put all the children who read it upon telling their own aunts and grandmammams to tell what they did when they were little girls.

Cloudland and Shadowland. By J. Thackeray Bunce. (Cassell, Petter & Galpin).—It is easy to see that Hans Andersen has inspired this story, and though it has not his quaintness and grace, it is nevertheless pretty and amusing. Clouds are always full of wonderful and strange beauty to those who watch them—to children they seem the true realm of fairy-land, and a story about Johnny being taken up by "Uncle White Cloud" to see the "Father of the Clouds," and how he is afterwards taken on the back of the "King of the Flying Turtles" to visit the Moon, and how he is introduced to "Kitty," a pet of "Golden-haze," at her garden party, is all very pretty and pleasant, but the book would have been better if it had been curtailed to half its present length.

The Stolen Cherries; or, Tell the Truth at Once. By Emilia Marryat Norris, with Illustrations by F. A. Fraser. (Griffith & Farran).—Stealing the cherries was, we are sorry to say, only one amongst many very naughty things done by Hugh and Harry. They are very bad boys indeed; they tell lies, do mischief and try to lay the blame on others; but they are found out about the cherries, and in their fear of the whipping sure to overtake them they run away, and think it will be rare fun to turn tramps and play at beggars! Their perils are clearly told; their sufferings and hardships bring them to some sense of their naughtiness, and they are rescued at last in a very penitential state of mind. But they are such bad boys that we do not feel sanguine about their improvement. Meanwhile this little book is highly entertaining.

Stories from Germany—1. *Goldseekers and Breadwinners*, by Franz Hoffman; 2. *The Cobbler, the Clerk, and the Lawyer, of Liebenstein*, by Gustav Nieritz, translated by Annie Harwood. (Hodder & Stoughton).—Both these stories are interesting, and they are well translated. The adventures of the Goldseekers are very graphic and exciting. The second story is more sensational. It ends pleasantly, however, and the book will be an acceptable present for boys.

The Sisters' Year (Provost & Co.) is not a child's book at all, but a very weak novel for grown-up people.

Snowed Up; or, Lost on the Wold. Edited by Miss E. M. Stewart. (Office of 'Illustrated Monthly Novelist').—A stage-coach is overturned in the snow on a Yorkshire moor, and the passengers take refuge at the "Dun Cow." They are detained by stress of weather, become sociable, and tell each other tales to beguile the time; they all find in the end an unexpected issue out of their difficulties. The stories are not good; there is an absence of freshness; one has read things similar so often, that they seem worn-out and jaded.

One Year; or, a Story of Three Homes. By F. M. P. (Warne & Co.).—The first part of this story is graceful and pleasant, and the sketch of Ursula and her sick brother, of Madame and her airs of *grande noblesse*, of Monsieur Sanson and his comely wife with their love of cookery, and the quaint old house where they all live, are fresh and natural. Joyce Clayton, too, the London clergyman's daughter, is a good sketch after the manner of Miss Sewell, but when Ursula comes to England the story grows tiresome. An entirely fresh set of people are introduced, who distract the reader's attention. Ursula, herself, loses her charm; her trials are not clearly set forth, nor do they excite much sympathy; she grows very good, and is cured of all her faults much sooner than many girls could change their dress! The story ends happily, and the reader likes Ursula well enough to be glad of it; but the story fails to fulfil the promise of its earlier pages.

LIST OF NEW BOOKS.

Adcock's Engineers' Pocket-Book, 12mo, 6s. roan.
Beatty's Ballads, with Preface, &c., by Beatty, 12mo, 6s. cl.
Bevan's Students' Manual of Modern Geography, cr. 7s. 6d. cl.
Bryce's Parliamentary Elections Act, 1868, 12mo, 5s. cl.
Bryce's Word Glossary, cr. 12mo, 5s. cl.
Braithwaite's Retrospect of Medicine, Vol. 28, cr. 6s. cl.
Burke's Vicissitudes of Families, 2 vols. cr. 8vo, 31s. cl.
Chamber's Journal, Vol. for 1868, royal 8vo, 3s. cl.
Childhood's Joy, by Aunt Clara, 6s. 2s. 6d. cl.
Dumas' Count of Monte Christo, 12mo, 3s. roxb.
Fairy Tales, by Skimble Skamble, cr. 8vo, 3s. cl.
Fielding's History of Amelia, 12mo, 3s. 6d. cl.
Florence, a Poem, 12mo, 6s. cl.
Greg's Truth versus Edification, 12mo, 1s. 6d. cl.
Home Visitor, Vol. for 1868, cr. 8vo, 2s. 6d. cl.
Illustrated Book of Games, Riddles and Rhymes, sq. 1/6 bds.
In Purple and Gold, by C. B., cr. 8vo, 4s. 6d. cl.
Joy's Irish Original Poems and Translations, cr. 8vo, 3s. 6d. cl.
Lewins's Bibliographical Manual, ed. Bohn, 6 vols. 8vo, 63s. roxb.
Martin's Story of Alec Drummond, of the 17th Lancers, 3 vols. 31s. 6d. cl.
Martineau's Biographical Sketches, cr. 8vo, 6s. cl.
Mounslin, Leach and Glen, Preface by M^r Leach, folio, cl. 6s. maple.
Noel's Beatrice, and other Poems, 12mo, 6s. cl.
Pack of Scribble, by Members of the Inns of Court, 4to, 1s. 6d. cl.
Prideaux's Nine Days' Queen, a Dramatic Poem, 12mo, 1s. cl.
Pulleyn's Origins and Inventions, cr. 8vo, 3s. 6d. cl.
Report of the Church Congress held at Dublin, 8vo, 3s. 6d. cl.
Smart's Breeze Laneton, or Modern Society, 3 vols. cr. 8vo, 31s. 6d. cl.
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TURKEY AND GREECE.

THERE are various historical points connected with the history of what is now known as Turkey in Europe, which are of interest not only at this moment, but at all times when the Eastern question is agitated.

Turkey in Europe is the successor of the Byzantine empire, or Empire of the East. The population of this dominion was before the conquest chiefly of various national elements, and never has been throughout Greek in blood or language. Its condition, say a thousand years ago, has been in this respect relatively the same. If anything, the Greeks are now fewer absolutely and relatively than they were. The Albanians or Epirotes still speak their ancient language, and occupy their ancient location. The Servians and Bulgarians had entered on their present settlements long before the conquest of Constantinople. They still speak a Slavonian language, and the Roumans speak the language acquired from the Roman colonists.

The Greek emperors held occasionally the sovereignty, but more frequently only the suzerainty over the nations and principalities enumerated. The Turks succeeded to the same kind of dominion. In its development they have occasionally held a wider territory under suzerainty than the emperors, and they hold now a far larger sovereignty than that possessed by the dynasties they attacked. The domains of these emperors bear no comparison with Rumelia, Bulgaria, Bosnia, and Albania; and this notwithstanding the loss of the kingdom of Greece.

When the Greek empire fell, as much from its own weakness as from Turkish skill, the Greek exiles scattered through Europe told their own tale. They, a highly civilized people, had been overcome by misadventure; the Turks could not hold the country, and would speedily have to abandon it. This prophecy has now continually been made for four centuries: the Turks are still to leave Constantinople next year or the year after, and it is represented that they believe it, acknowledge it, and provide for it. One proof is this, that the Turks of Constantinople will

not allow their dead bodies to be buried in Europe, as their graves may be desecrated; and so the bodies are buried in Asia, in the cemeteries of Skutari. There are the cemeteries of Skutari—true; but it is strange how a persistent utterance of falsehood may be made to deceive; for the European travellers, who have repeated the tale, and believed it, have omitted to profit by what they saw, that the Sultans down to the last, Abdul Mejid, who died so lately, are all buried on the European side in mosques and mausoleums built by them; that the Grand Viziers, statesmen, and ulema are buried in these mosques or in the great Campo Santo of Eyoub; that under the eyes of the Europeans in Pera are the Grand Champ des Morts and the Petit Champ, and that the European shores of the Bosphorus are lined with the picturesque tombs of grantees, gentlemen and ladies, conspicuous enough to any one passing in a caique. They do not know that many bodies of wealthy people are taken to be interred at Gallipoli—holly because of the tombs of the saints, and because it is the first city the Osmanlees occupied in Europe. When people can be so far imposed on with their eyes open, it is not surprising how many are deceived by the propagandism of four hundred years carried on in Europe, never rebutted by Turks, and not exposed by a single European.

It has been lately reported that the Turks are now, as before, abandoning Europe for Asia. On what facts it is founded it is difficult to imagine, but many Greeks abandon free Greece and Europe for Turkish Asia.

A curious circumstance unmentioned upon is the decline of Greek influence in Turkey in Europe, notwithstanding the establishment of the independence of Greece. This is not generally understood by statesmen and political students. It has been already observed, that the later Greek emperors had a very small sovereignty and suzerainty, but the fall of Constantinople and the destruction of the empire had the curious effect of increasing Greek power. The Osmanlee Sultans had already before the acquisition of Constantinople by Mohammed the Conqueror made themselves masters of Turkey in Europe, and thereby were suzerains of principalities and nationalities, long dissevered from the Byzantine empire. According to the system of self-government carried out by the Turks, the Patriarch of Constantinople was authorized to act as the civil head of the rayahs of the Greek or orthodox religion, the chief rabbi of the Jews, and the Gregorian Patriarch of the Armenians.

By the development of this prerogative the Patriarch actually acquired for the Greeks a virtual lordship over the whole orthodox population of Turkey in Europe, not only over the Greeks, but the orthodox Albanians, the Bulgarians, the Servians, the Bosnians, the Wallachians, and the Moldavians. At the same time, the Greeks had another advantage, for they acquired the management of the foreign affairs of the tributary principalities and of the islands of the Archipelago. This latter power they acquired under the Capitan Pasha, who till lately held the chief government of the islands and also of Smyrna, for the Greeks and their neighbours, the Albanians, are seafaring people, which the Armenians and Jews are not. As to foreign affairs, the Jews were then utterly discredited in Europe, having been lately turned out of Spain, from which many were refugees; and in England, for instance, they were outlaws. Thus, though they were bankers for the Pashas, they could not compete with the Greeks for political power. The Armenians were a rude Asiatic people, having on the fall of the Latin kingdom of Armenia lost their relations with Europe.

The Greeks of the Patriarchate, the Fanar, and the fleet working together went on until the beginning of this century, and almost to the War of Independence they held under the Turks their whole European territory, except the Mussulman districts, and within them they possessed a local power. They had the Hospodarates with Greek princes and Greek Courts; they imposed Greek bishops and priests on all the nations; and either under the name of the Patriarch or the Hospodar they had the ecclesiastical, civil, criminal and fiscal

administration of eleven or twelve millions of people.

Navarino created a small kingdom of Greece, but year by year the real Greek power and influence has been diminished by the falling off of Wallachia, Servia, and Montenegro, and now in reality of Bulgaria. The ill-starred policy of the Greeks, and the progress of internal reform in Turkey, will next year leave the Patriarch of Constantinople with waning legal and administrative power over little more than a million of people.

To whatever degree the conditions of Osmanlee suzerainty in Europe have been modified within this generation, the conditions of Greek influence have been much more affected.

So long as the Patriarch of Constantinople was the governor of eleven millions of Christians in Europe, and over the preponderating majority of Christians, the Greeks were justly referred to as the chief Christian power of Turkey in Europe, and as the leaders or representatives of the Christians, of whom the Greek language was the legal language.

The number of Greeks in Europe and Asia cannot be exactly told, but they probably amount to one million, or a million and a-half, scattered as described; but, for the purpose of considering the Greek question, to them must be added the independent Greeks of the kingdom, which will give from two and a-half to three millions altogether. Statistically the question is whether a population only compact in the Greek peninsula and its neighbourhood, shall be allowed to disturb an empire of from thirty millions to thirty-seven millions of people. So far as the Christians are concerned, the Roman Catholics, a million in number, do not of course want the Greeks; the Armenians, another million, and united in policy with their countrymen in Persia and Russia, do not want them. The four millions of Roumans seek an empire of their own, and would not object to have Greeks as subjects; the Servians the same. The Bulgarians are now busy in throwing off the yoke of the Greek bishops and Greek language, and setting up Bulgarian ecclesiastics and Bulgarian schools, under English and American missionary auspices.

Christians, as such, have no liking for Mussulman domination, but still less for Greek domination, and the Christian subjects claimed by the Greeks would be the first to spurn their sovereignty. This is leaving out of the question 4,500,000 of Mussulmans in Europe; a race numerically stronger than the Greeks.

T. S.

PRIVATE LIFE OF ABRAHAM DE MOIVRE.

THE personal life of a mathematician of the day and of the rank of Newton, Leibnitz, the Bernoullis, &c., is not to be found in any one place, and has some very remarkable points of difficulty, which may receive elucidation if attention be called to them. I give no account of his scientific career, which is well and truly known.

Abraham Moivre—the De was added by himself when he came to England—was born at Vitri, in Champagne, (May 26, 1667,) and died in London, (Nov. 27, 1754,) in his 88th year. His life was never conspicuous, and he survived all his old scientific comrades. He came into the world in the later day, or soon after the death of Barrow, Boyle, Fermat, and Pascal; and went out of it while D'Alembert, Euler and Clairaut were in flower. He would have been but a name seen in title-pages if it had not happened that the closest friend of his later days was the editor of the *Journal Britannique*, which fortunately survived him, though not long. It was in French, and was meant to give foreigners some knowledge of our literature: it is praised by Gibbon. The editor was Dr. Matthew Maty (1718-1776), a Swiss, Sec. R.S. and Libr. Br. Mus. "He! the little black dog! I would throw him into the Thames!" said Sam Johnson to the proposal for joining Maty with himself in a review: and the exclamation is not wholly unconnected with De Moivre. Maty, his great friend, became the friend of those pupils with whom he kept up acquaintance; one of them was Lord Chesterfield. There appears throughout the *Journal* something of partisanship towards De Moivre's *clique*. Accordingly, in the review of Johnson's

Dictionary, there was a hint that, instead of a new preface, the old letter to Chesterfield should have been used, which would have avoided the appearance of cutting adrift from the patron whom the author had originally chosen. This innocent ignorance—or rather ignorance—of the celebrated final letter and its circumstances was not likely to conciliate the giant, whose remark was made a few months later.

Maty gave a memoir of De Moivre in his *Journal* (Sept.—Oct., 1755), which was immediately reprinted at the Hague without a word of reference to the source; a copy was presented to the Royal Society, Jan. 22, 1756. From it Grandjean de Fouchy procured the personal part of his *éloge* (*Mem. Acad. Sci.* for 1754, published some years later). All except account of printed works is spoilation of Maty.

The '*Principia*' was published in 1687; and we know that De Moivre, aged twenty, was then or very soon after in England. It is only inference from date that he was driven out of France by the revocation of the edict of Nantes in 1685; Maty says, "I have not found any other reason." This means that De Moivre would not enter upon the subject, though he communicated biographical details to Maty some weeks before his death. The editor says that those who thought they knew him best—meaning himself, writing as editor, and "from a correspondent"—took his religion not to go beyond *naturalism*: they add that his unbelief was not decided, that he looked upon Revelation as a problem, on which he would tolerate neither guess (*décision hasardée*) nor indecent mockery. Some one told him that mathematicians had no religion: he answered, I will prove to you that I am a Christian by my forgiveness of your foolish speech. Poor De Moivre took Christianity to be more a matter of practice than of belief: when a man sinks that depth it matters little what kind of infidel he is, as laid down in Acts x. 34, 35.

Was De Moivre really a Huguenot refugee? If so, his father would probably have been another, the young exile being only twenty years old. But of his relatives we have not one word except that we afterwards hear of a nephew whose loss he sincerely regretted: his father was alive in 1684. Could the cool sceptic of later life, who never waged open war with opinion, have been the boy Huguenot who left France when his parents were content to conform and remain. There is a story, of which I have not found the source, that he was confined in the priory of St. Martin, and subjected to attempts at conversion; and further, that he was allowed to escape to England in April, 1688. It may be doubted whether he had very great sympathy with the Huguenots. The old *Mathematical Society* which in our own day was merged in the *Astronomical Society*, was founded (1717) in Spitalfields, chiefly by refugees. I think there was a tradition—a very faint one—that De Moivre belonged to it: but such records as exist are silent. As a refugee then risen into fame he must have been solicited to join; and had he been a member, he must have been conspicuous. On the whole, I suspect De Moivre to have been one of the small class of dissentients from both parties who could not tolerate the conformity to orthodoxy which was held the only sufficient renunciation of Protestantism. Perhaps that day was past in which profession of Atheism was taken as satisfactory denial of Jansenism.

It clearly appears that De Moivre was in England, and actively engaged in teaching, before he was of age. Having to call on the Earl of Devonshire—the father, I presume, of a Cavendish who is mentioned as a pupil—he had to wait until the visitor in possession should come out. He found in the antechamber the '*Principia*,' then just published. To his surprise he found that he could not read it off. The visitor presently came out: it was Newton himself, who had called to present a copy of the work. De Moivre forthwith bought the book: but his time was so fully occupied in teaching that he could only study it by tearing out leaf after leaf, and reading them while he walked from one pupil to another. This story is from himself. Here then, hardly of age, he is a fully occupied teacher: how he came by his connexion we are not told.

Perhaps we are to see in it the sympathy which was felt for so young an exile: if so, it was not permanent. De Moivre passed nearly sixty years in teaching, and latterly in answering cases as an actuary. How was it that when he became known, when it was patent at the Royal Society that he was an eminent mathematical discoverer, no little pension or easy place was found for him, that his talents might be more effectively employed in furthering science? The thing is a mystery. In 1692 he became intimate with Halley and Newton, the two best judges then in England of his kind of success: both became his warm admirers, and sought his society. Halley was very active for his friends, very influential, and a man who made a principle of success in whatever he attempted. Newton was a demigod, a powerful scientific adviser, and linked in the closest bonds with his old friend Halifax, a minister noted for his encouragement of merit. Newton knew well that De Moivre was, in mathematics, the next man: he used, when he grew very old, to send inquirers about the 'Principia' to De Moivre; "Go to Mr. De Moivre; he understands these things better than I do." This, let us say, was the exaggeration of a person who wants the shortest way out of an unwelcome job; not so the following. All through their thirty years' acquaintance Newton used every now and then to wait at the coffee-house—probably Slaughter's, in St. Martin's Lane—to which De Moivre repaired when his day of toil was over, that he might take his friend home to an evening of "tête-à-tête philosophique." And this story has been curiously travestied. We can imagine Newton, who never knew what his leisure would be until the evening came, finding it convenient to catch De Moivre when he could. But, since Maty's anecdote comes after the statement that De Moivre was employed to correct the sheets of the *Optics*, De Fouchy makes this watching take place night by night during the continuance of the work, and only for that occasion. Sir D. Brewster (who refers to Fontenelle's *Eloge* of Newton, no doubt by mistake) adds that the parties did their joint correction of the sheets at the coffee-house, and "when they had finished their work" adjourned to Newton's house. The Master of the Mint, a succession of evenings being in question, would only have needed to invite De Moivre to his house while the work lasted; his subordinate being, no doubt, handsomely paid, for Newton was extravagantly liberal in such matters. And we may almost take it for granted that De Moivre received many benefactions from Newton, for jobs of different kinds.

A. DE MORGAN.

A NEW FRENCH ALMANAC.

Paris, December, 1868.

THE first number of the *Almanach de l'Encyclopédie Générale* is a literary venture wholly peculiar to France, and completely honourable to her. Said a friend to me, casting the sober, handsomely printed volume before me—"That kind of thing would not do in England. There are no illustrations. It serves no interest—that is, no commercial, unprofessional interest. A grey cover, with a red border: a fair, broad page that reminds me of the *Revue des Deux Mondes*; and headings to subjects as sober as the London Directory, or the Botin. Who would buy? An opening article on the Republican Calendar sent by Marc Dufrainse from Zurich; the programme of the general encyclopædia; a history of encyclopædias; a philosophical survey of 1867-1868; home politics and foreign politics; the progress of philosophy by Louis Assefine; the morality of yesterday and that of to-day by Henry Fouquier; about legislation by Louis Belin; Finance, workmen's associations, biology, anthropology, medicine, the natural and physical sciences, chemistry, the science of language, historical scholarship, works relating to the revolution, the press, literature, the theatre, music, agriculture, industry, and, lastly, geography! And I find this upon the railway book-stalls."

I have been led to remark more than once in the columns of the *Athenæum*, how men, who sit aside and think in this laughing and scoffing city, lament the empty-headedness of the young generation, and the exclusion of good books from honourable and

educated families. The French will not read their classics. The young man of the present day has never mastered a page of Corneille. I find, for my own part, that Rabelais is more talked about in English than in French society. The classic dramatists are known only so far as they are acted; and there are plenty of young gentlemen on the Boulevards who shrug their shoulders at the Théâtre Français, and crack their little joke when Racine is on the stage. They are for Offenbach and Schneider, and are more pleased to get at the scandalous memoirs of the Grande Duchesse than they would be to hear that a couple of new masterpieces by Molière had been discovered. Romance fills the *salon*, the boudoir, and the bedroom. The bridal chamber is the comic scene. The husband is the buffoon. The children are the privileged and malignant observers of their mothers' peccadilloes. These are the ingredients which are served up in a hundred forms, and supply all the reading of the mothers who are pictured, or the husbands who are the habitual subjects of dishonour, and of the lover who makes his friend's wife his mistress. The poisonous, pestilent stuff is presented to the readers as portraiture of themselves and their neighbours; and they are far from repudiating it. Amateur and professional immorality are the dishes, in the preparation of which M. Alexandre Dumas file is the Jules Gouffé of his epoch,—leading a crowd of minor chefs. Whatever may be said of the political time of Napoleon the Third, the popular literature of his day will, it is fondly hoped, be repudiated by an indignant posterity as almost incredibly coarse and profligate. It must, however, be accepted as painting the living manners. Regarded as holding the mirror up to living nature, does it not explain why it is the learned *salons* have passed away—why audiences laugh instead of hissing when amusing forms and whims of adultery are set before them—and why feminine cheeks do not flame when Marguerite Gauthier talks! People a suite of rooms with the creations of the younger Dumas, and would you expect to find Montaigne, Corneille, Rabelais, Molière and Racine upon the tables? You might rather incline to search for Faublas in a cupboard. I am not, by half, so severe as the few moral French writers of the time show themselves over contemporary fiction, and contemporary men and women who read the fiction, and are the models of its creators. No wonder that the honourable men and women who love the high literary traditions of their race, and glory in the pure wells of French, cry "Pah!" upon these greasy yellow books, and give the cold shoulder to the painted men and women who read them in bed o' mornings, when reputable folk are gaining knowledge, or applying it bravely to the good purposes of life. Can such readers—can creatures who lead this life of superb vice, of veiled profligacy—the wives who have lovers and yet remain at home—the lovers who disgrace, or seek to disgrace, every married woman who wakens their passion—read the page of Corneille, take Bossuet to the chimney-corner, or spend an hour with Montaigne? You should hear how they laugh—a laugh as feeble as the bells about a sick mule's neck—when a grave man would speak on a grave subject! The pretty ways and speeches of feminine ignorance are cultivated, and are tolerable when compared with *petits matras* who hold it very clever to say that Racine is good enough for young ladies, and that Offenbach is worth all your Mozarts. There is the "bon bourgeois" class, whereof the retired members fish for a *friture* round about Courbevoie, and are provided with an evening's conversation when they catch a fair-sized perch; but this class is content with the daily little journalism, and is spoon-fed, intellectually, by Timothée Timm. How comes it, then, that I find this sober *Almanach de l'Encyclopédie* upon the railway book-stalls, and that a series of quiet scholarly essays—unadorned, unbuoyed by flippant stanza, description of the Trouville sands peopled by duchesses, or the private scandals of public men—is ventured upon by a Paris publisher!

If not in Paris—scattered in odd nooks and corners of France; living on hermit fare in petty colleges and seminaries; keeping school, or enduring the private tutor's life, or exile—there is still a

goodly public of French scholars—lovers of the essay, the philosophical treatise, the scientific speculator, the historian and the moralist. This public is the salt of the French soil. Without it, society would have the livid hues of death. I warrant that the publisher of the *Almanach de la General Cyclopædia* will not sell a copy along the Boulevard Malesherbes, save, mayhap, to one lettered Englishman who lives there; but over the water, in very dingy professors' apartments, and among the few students who mean work, it will command the expenditure of a franc. It is written by serious men for serious men, as the preface to a General Cyclopædia, much on the plan of Mr. Knight's 'English Cyclopædia,' published by Bradbury & Evans. The attempt to produce such a work in these days is a most praiseworthy because a most adventurous one. It will gauge the intellectual depth of the rising generation, and discover how many young men there are left in France with ideas beyond the Bois, the Café Anglais, the Jockey Club, and Mable for their youth, and the orthodox profligacy of polite society for their middle life.

Henry Fouquier, in his dialogue on the Morality of Yesterday and To-Day, says as "Moi": "That which enrages me is to see that our city has been made into a *villie entretene*, where the vices of the world come to make themselves comfortable." And, again, contrasting the Mable of to-day with the Porcherons of Diderot's time, he remarks: "That which saddens me to-day is the coolness of your debauchery. It is as regular as your streets and barracks, with governors and subjects." The peep into the picture-shops is not without a reflection across the Channel, where, I am sorry to hear, some shameless beauty is on everybody's lips, and in the albums of many who pretend to the homely virtues.

"Let us look about us! In the shop-windows, next to the portrait of the Pope, we contemplate the faces of the *drôles* whom we adore. Here they are, with dabs of red upon their hollow cheeks; as boys; legs in the air as at the balls, to which they attract the foreigners. We enter the theatres. We shall see two hundred nude *figurantes*, with shortest petticoats, with false calves, which cheat the audience as indicating beauties that the poor girls do not possess. All this lives I cannot tell how, and sleeps I cannot tell where,—but not at Fort l'Évêque, as in our (Diderot's) time." Further: "At the rate we are going, we shall have 'Justine' read to our children."

Henry Fouquier declares French society is not quite so vicious, however, as most observers imagine it to be. Education has spread, it is true; but it is among the educated that the stain is deepest. He says, "Circumstances have compelled the mass of the nation—which is sound, laborious and moral—to give the wall to a few greedy and vain pleasure-seekers. These are the folk to whom attention is exclusively given, and who fill the newspapers; and by these we are all judged." By these, necessarily. They form the upper crust. The stain upon them soaks downward.

If they be foul in whom the people trust,
Well may the baser brass contract a rust.

The small thoughtful, reading section of the upper class is away from the vices, as it is apart from the splendour, of the régime. These are readers of the *Revue des Deux Mondes*, who bear in mind a time of plain living and high thinking, when scholarship was at the Tuileries, and the *salons* were full of well-bred, homely ladies, who were diverted enough with the discourse of *savants*, and would have resented the brazen jests of this hour about a woman who is frequently seen in the company of her husband. Then princes were not only scholars, but were the companions of scholars; and the *drôlesse* was not copied in the *salon*, because she was not permitted to air herself in the street to give a sitting to the countess.

"Cultivate the domestic virtues," Charles Lamb writes; "they will bring you peace at the last." And, pray, what crop will the cultivation of the vices bring? This is the question which gives bad quarters-of-an-hour to the sober and lettered Frenchman at this moment.

B. J.

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OBITUARY.

The oldest Royal Academician, Abraham Cooper, formerly famous for his horse and battle-pieces, is dead, at the great age of eighty-two years. Mr. Abraham Cooper has survived nearly all the men of his year in the Royal Academy Exhibition of 1812, so long ago is it since his first work, 'The Farrier's Shop,' was shown to the public between two very famous paintings; Turner's 'Oxford from the Abingdon Road,' and Stothard's 'Canace.' Born of humble parents, — his father, a tobaccoist, and afterwards an innkeeper, was unable to maintain his son at school after he was thirteen years of age; so that the boy encountered difficulties at the outset of life. He is reported to have been employed as a supernumerary at Astley's Theatre about this time, and to have made his first picture so late in life as twenty-two years of age (1809), the subject being a favourite horse belonging to Sir H. Meaux, the likeness of which he took for love. This opened a career for the artist, and many pictures by his hand soon found their way into good collections. The British Institution awarded to him in 1816 the premium of 150 guineas for his "Finished Sketch of the Battle of Ligny," sent in competition, the subject being the escape of Blücher during a charge of French cuirassiers. In the same year a similar prize was given to L. Clennell, for his famous "Sketch of the Overthrow of the French Army at Waterloo," that is, the sketch for the "Decisive Charge at Waterloo." Cooper first exhibited at the British Institution in 1812 "A Horse and Goats." From the date of obtaining the prize in question the artist's progress was rapid: he was elected A.R.A. in the next year, and R.A. in 1820, "Marston Moor" (1819) being the work which procured him the later honour. The *Sporting Magazine*, then enriched by the pencil of Sir E. Landseer and others, was one of Cooper's early fields of distinction: here his earlier works were engraved. These have a character and value which surprise those who remember the productions of his age and later manhood. Many of his pictures have been engraved and become very popular. Two minor paintings by him are at South Kensington, and a vast number of more or less importance are elsewhere and in private hands. Mr. Cooper was an early (1812) and energetic member of the Artists' Annuity Fund, and after 1817 repeatedly President of that Institution. There is a capital portrait of him in this office by Mulready, in Mr. Pye's "Patronage of British Art." The artist accepted the grade of Retired Academician in 1866, and died on the 24th ult. He had probably exhibited a greater number of pictures than any other Royal Academician.

The obituary of the 27th ult. mentions the departure of Mr. Edward Goodall, engraver, famous for his reproductions of Turner's middle and later styles, especially 'Caligula's Bridge,' 'Cologne,' and 'Tivoli,' also for Roger's 'Italy,' and 'Poems,' with Turner's 'Southern Coast,' and an immense number of small works. Mr. Goodall was a native of Leeds, died at 76 years of age, and was the father of Mr. F. Goodall, R.A.

OUR WEEKLY GOSSIP.

It is generally understood that the appointment of General Lefroy to be Commandant of the Royal Arsenal has been cancelled; as has that of Col. Milward to be Deputy Commandant, though their appointments as Director General and Deputy Director General of Ordnance hold good. It is also understood that the Ordnance Select Committee will continue to exercise its functions, now temporarily suspended, till the close of the financial year; and that arrangements will in the mean time be made for the appointment of a Committee to take its place. It seems to be thoroughly recognized on all sides that some such Committee is necessary for the satisfaction of inventors and the public; and that the abolition of the Ordnance Select Committee was too hastily undertaken. Meanwhile, business is accumulating in the department, and unless measures are speedily taken, matters will come to a dead lock.

The Oxford Clarendon Press will shortly publish

Vol. I. of 'Councils and Ecclesiastical Documents relating to Great Britain and Ireland,' edited after Spelman and Wilkins, by A. W. Haddan and W. Stubbs. This work is a reconstruction of Wilkins's 'Concilia,' but it is so entirely re-cast and so greatly enlarged as to be in effect a new work. It contains documents never before printed.

We are to have shortly a new and cheap edition of Spenser's Works, edited from the first and last editions during Spenser's life, and as to the prose 'State of Ireland,' from three or four manuscripts. These latter enable many improvements of the printed text to be made. The first edition of the 'Shepherd's Calendar,' unaccountably overlooked by the latest editor, also corrects several mistakes which puzzled that gentleman and prior editors.

Professor Seeley's Lectures at the Royal Institution, which were mistakenly advertised to be on Early Roman History, are really to be on History, — a happy change.

For the Clarendon Press School Series Mr. Skeat is to edit the Vision proper of 'Piers Plowman,' excluding the second poem, which is generally reckoned as part of it, 'Vita de Do-wel, Do-bet, et Do-best.' This is a right step on the part of the Delegates of the Oxford Press, for the Vision is a necessary complement of Chaucer's 'Canterbury Tales,' for the man or boy who would gain a knowledge of England in the fourteenth century.

We lately noticed the instances of Archbishops of York promoted to Canterbury. In reference to the promotion of Bishop Tait from London to the Primacy of all England, we may note the former similar translations from the metropolis to the greater archiepiscopal province. Sudbury was the first, A.D. 1375; and then Courtenay, 1381; Warham, 1503; Bancroft, 1604; Abbott, 1611; Laud, 1633; Juxon, 1660; Sheldon, 1663; Howley, 1828; and Bishop Tait, the tenth and last, in five centuries. The first translation of a Bishop in the English Church was that of Gilbert Foliot, from Hereford to London, in 1163. Foliot died Bishop of London in 1188.

Among the mineral substances much in request for Agricultural purposes is sulphate of ammonia, of which it may be said that it would be more used if it were more abundant. The existence, therefore, of a natural supply cannot fail to be important; and Prof. G. Ville, of the Jardin des Plantes, Paris, has given a fresh value to the services he has so long rendered to agricultural science by proving that sulphate of ammonia exists in considerable quantities in the lakes (*lagoni*) of Tuscany. These lakes, with distinctive names, are in the province of Volterra, and for some years past have been laid under contribution by wholesale chemists for the boric acid contained in the waters. Prof. Ville, operating on the spot, now finds that in the water of one of the lakes there is 48 per cent of sulphate of ammonia; in another the quantity is less than 2 per cent; and it is found also in the vapours which are constantly rising from crevices in the earth. Here, then, is an additional source of enterprise and wealth opened to Italy, which, if properly managed, will materially benefit the agriculture of Europe. It is impossible to foresee an end to the demand for boric acid and sulphate of ammonia.

The movement for the higher education of women is active in Scotland. Last winter Prof. Masson delivered a course of lectures in Edinburgh, on English Literature, to ladies, whose ages ranged from about twenty-two to thirty-five. Out of a class of 265, there were 94 who obtained certificates for written essays and answers at an examination. A similar course was delivered at Glasgow; and this year three courses, of forty lectures each, are going on in Edinburgh: one by Prof. Masson, on English Literature; another by Prof. Fraser, on Logic and Mental Philosophy; and the third on Experimental Physics, by Prof. Tait. From such cultivation a harvest of happy results may be reasonably anticipated.

The Secretaryship of the Royal Artillery Institution at Woolwich having become vacant by the appointment of Capt. Harrison to the Secretaryship of the new "Committee on Inventions" —

about to be again suspended — Capt. Burnaby has been appointed to the vacancy. The recommendation for the secretaryship rests in the hands of the Committee of the Institution.

We learn by advices from Berlin that the Prussians have decided on the adoption of prismatic gunpowder for cannon, of a specific gravity of about 1.66.

How old is the word *Crinoline*? Can any reader supply an example earlier than 1750? Lloyd says —

Cumberland had seldom seen
A farmer's wife with such a mien....
She could harangue with wondrous grace
On crinolines, and caps, and lace.
From *The Spirit of Contradiction*, by R. Lloyd, born 1733, died 1764.

As our readers are aware, a regular system of meteorological observations for Great Britain and Ireland, under competent direction, has been for some time in operation, and with encouraging results. Meteorological observations are made in India also, but we have not heard that they are conducted on a uniform system, or that any care has been used to refer the instruments employed to one trustworthy standard. And yet the meteorology of India should be a subject of the highest interest and importance. When we consider the vast extent of country, its different elevations, from the Himalayas with their perpetual snows to the torrid heat of the sandy plains and the sweltering temperature along the coasts, the periodical winds and rains, we see that phenomena of the weather are there to be studied on the grandest scale. That the study would prove highly instructive and advantageous to science cannot be doubted. It is true that Col. Strange, as inspector of scientific instruments to the Government of India, is doing good work at the Depot in Belvedere Road, Lambeth; but until all the instruments he sends out are accompanied by uniform systematic instructions for use, and all are comparable by one standard, we shall not obtain such a knowledge as we require of the meteorology of India. Meanwhile there is useful information to be gathered from the annual reports of weather in different districts, as we recently pointed out; and now we have Mr. Neil's Report on Meteorological Observations registered in the Punjab during 1867. It presents particulars of atmospheric pressure — temperature (in shade and sun), humidity, direction of wind, and rainfall. Mr. Neil explains that he gives the rainfall from thirty-two stations throughout the province, with a view to show the connexion between the fall of rain, whether general or local, and the contemporaneous atmospheric pressure, and direction of wind. The particulars are given for every month in the year; and in addition there is an account of Ladakh and its climate, which should be interesting to meteorologists and geographers. It is the most westerly country inhabited by the Thibetan race, with a length of 200 miles and a mean breadth of 150 miles. The summer climate is described as delightful; the malarious forms of fever are almost if not quite unknown; bronchitis and lung diseases generally are very rare, and the same may be said of diarrhoea and dysentery. And when we add that a summary of daily observations for one year on the climate of the Pangri Valley, made by the officer who superintends the felling of timber in Pangri, is included in the Report, weather students may, perhaps, judge the better of its value as a work of reference.

The objection of doctors to women practising physic is of at least as early a date as 1421. In that year we find the physicians petitioned Henry the Fifth, "That no man, of no manner estate, degree, or condition, practise in Fysyk, from this tyme forward, bot he have long tyme yused the Scoles of Fysyk withynne som Universitee, and be graduated in the same; that is to say, but he be Bachelor or Doctor of Fysyk, havynge Lettres testimonialx sufficientz of on of those degrees of the Universite in the whiche he toke his degree yn; under payne of long emprisonement, and paynge xli li. to the Kyng; and that no Woman use the practyse of Fysyk undre the same payne." The reason the physicians urge for their petition is that "a man hath thre things to govern, that is to say, Soule, Body, and worldly Goudes," these

"ought and shulde ben principally reweled by three Sciences, that ben Divinite, Fiayk, and Lawe; and the Soule by Divinite, the Body by Fiayk, worldly Goudes by Lawe; and these conynges sholde be used and practised principally by the most connyng men in the same Sciences;...but many unconnyng men (unapproved in the forsayd Science practiseth, and specially in Fyayk...to grete harme and slaughtre of many men."—*Rolls of Parliament*, iv. 158.

Mr. Jerrold, in his little book on Trouville, adds the following items to the history of Louis Philippe's flight from France:—"Monsieur Lebrun's two days in the Rue des Rosiers—rosiers over-plentifully provided with thorns for him—make the only page Trouville occupies in history, for the present. I may add a note or two to this page of history. M. Cordier, who had been sous-préfet of l'Évêque (comprehending Trouville and Honfleur) under the Government of July, and had only just received notice of dismissal from the revolutionary government, was still in his prefecture when the royal family reached his corner of France. It was he who hastened to provide for the King's safety, and who got over the difficulty caused by General Athalin's mistake at Trouville. The General mistook the boat No. 67 for No. 76, seeing the numbers on the sails reversed. He applied to the wrong crew, openly. They thus discovered all: and declared that if they didn't get the bribe for embarking the King, they would disclose his Majesty's whereabouts to the authorities. Hence the King's flight back to M. Perthuis's (where the Queen was), and his departure by Honfleur. M. Cordier hastened to the King's help, carrying money, lest it should be necessary; caused a fishing-boat to cruise all night near the retreats of the royal family, ready for service at any moment; and, finally, saw his sovereign safely off on the little steamer which bore him to the friendly shores of England."

The French Government schooner *Levette* has recently passed throughout the entire length of the Suez Canal, and M. de Lesseps states that, in six months from this date, ships of as much as 3000 tons burthen will be able to traverse the Isthmus, either sailing or by steam.

A Report on the Administration of the Central Provinces of India, for the year 1867-68, printed at Nagpore, has been distributed among various libraries and institutions in this country. It is very comprehensive, shows satisfactory progress, and gives information concerning the administration of the law, the taxes, education, public works, post-office, telegraph, forests, agriculture, trade, improvements in the breed of cattle and sheep, public health and mineral resources, besides other topics. As corroborating the statements made of late concerning the material prosperity of India this Report has a value beyond that of its tabulated results and official details. As regards Postal communications the progress is surprising. In the last fourteen years the number of letters and newspapers sent through the Indian Post Office increased from 28,000,000 to 60,000,000 annually: and the postage rate is so low that a light letter is carried 5000 miles for three farthings.

Great consternation has been caused by the sudden irruption into the famous Wieliczka salt-mines, near Cracow, of a vast body of water which threatens to entirely destroy the mines. The water began to come in on the 19th of November, and, according to the latest accounts, the inflow was at the rate of 120 cubic feet a minute. These celebrated salt-mines, which have been for many years yielding an annual profit to the Austrian Government of about 600,000*l.* per annum, employs 2,000 hands. The workings commence about 200 feet from the surface of the ground. The thickness of the salt is estimated at 700 feet, and the total length of the excavated passages in the mines exceeds 400 miles. The mines, which are the most productive of their kind in the world, were discovered in 1250, since which period they have been constantly worked.

Professor Silvestri, who is to Etna what Professor Palmieri is to Vesuvius—viz. the scientific observer of the Sicilian volcano, states that since the cessation of great activity at Vesuvius, only

two eruptions of Etna have occurred, on the 27th of November and on the 8th of December. The first lasted a few hours, and was succeeded by an interval of repose of two days. This is the usual character of the eruptions of Etna, which Professor Silvestri attributes to the great height of the mountain. The most imposing eruptions of Etna occur when a vent is opened low down on its slopes. This happens generally at intervals of ten and twelve years. As the last great eruption took place so late as 1865, it is not probable that Etna will soon break forth with violence. The latest accounts state that the principal crater is hermetically sealed by lava and scorice.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark days.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches &c.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1*s.*; Catalogue, 6*d.*

Will Close This Day.
EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN Daily from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE L. HALL, Hon. Sec.

PICTURES AND WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them. T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarke—Stanfield, R.A.—Mellor—Alma-Tadema—Gérôme—Frém—Landells—T. Ford, R.A.—John Philip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersell, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Anders, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Liddell—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

CHRISTMAS NOVELTIES, at the ROYAL POLYTECHNIC, which has been re-decorated from Designs by Thomas Tobin, Esq.—'Singing and Sensitive Flames' a philosophical and amatory story, by Prof. Pepper, with pathos—Illustrations—'The Mysterious Hand' (the latest illusion of Prof. Pepper and T. Tobin, Esq.) on a transparent table, writing answers to any question by the audience—'The Wonderful Lamp,' with 'A-laid-in,' musically treated by George Buckland, Esq., introducing Maurice's new illusion, or Spectral Performances, upon the Stage—'Magical Variations and Juggling Tricks,' by Mr. Matthews and Dugwar—'Watches for Every One,' by Streeter's Machinery; a new Lecture, Illustrated, by Prof. Pepper—'Earthquakes and Volcanoes,' by J. L. King, Esq.—'The Spectre Barber,' with 'The Maid of Orleans,' by Mr. and Mrs. Robert Coote.—ONE SHILLING.

SCIENCE

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 17.—F. Ouvry, Esq., Treasurer, in the chair.—The Rev. J. T. Fowler communicated the following:—'On a Musical Inscription on the Fourth Bell at St. Mary's, Oxford.'—'On a Runic Stone at Crowle, Lincolnshire'; and 'On a Supposed Romano-British Kiln at Winterton, Lincolnshire.'—Mr. J. Piggot exhibited a pastoral staff head in ivory.—Mr. M. Shurlock exhibited, and communicated an account of, some Anglo-Saxon remains from Shepperton, Middlesex.—The concluding portion of Dr. Thurnam's paper, 'On Ancient British Round Barrows of Wiltshire and the adjoining Counties,' was read.

ROYAL SOCIETY OF LITERATURE.—Dec. 16.—The Lord Bishop of St. David's, President, in the chair.—Mr. Vaux read a paper, 'On the Connexion between the English and the Sanskrit Languages,' in which he traced the history of the modern English tongue from the earliest Celtic, through the Roman, Anglo-Saxon, Danish, and Norman times; and showed that each of these races brought with them a fresh supply of words derived from roots which are also found in the Sanskrit tongue—the result being that the English of the present day, when carefully examined, would seem to have as much Sanskrit in it as any of the other Indo-European languages.

SOCIETY OF ARTS.—Dec. 23.—T. N. R. Morson, Esq., in the chair.—The paper read was, 'Description of the Electric Organs,' by Mr. H. Bryceson.

MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 7.
Tues. Architects, 8.
Lectures.
— Royal Institution, 8.—'Carbon,' Prof. Odling. (Juvenile).
— Anthropological, 8.—'Weapon-Poisons of Savage Races,' Rev. J. G. Wood: 'Cleveland Gravels,' Rev. J. G. Atkinson: 'Barrows at Cleatham,' Mr. Peacock: 'Lombardian,' Dr. Charnock and Mr. Lewis.
— Syro-Egyptian, 7½.—'Warren's Excavations in Jerusalem,' Rev. J. Millar.
Tues. Royal Institution, 8.—'Carbon,' Prof. Odling. (Juv. Lect.).
— Royal Academy, 8.—'Painting,' Mr. Cope.
Wed. Royal, 8.
Fri. Astronomical, 8.
Sat. Royal Institution, 3.—'Carbon,' Prof. Odling. (Juv. Lect.).

FINE ARTS

ARMOUR OF SOUTH KENSINGTON.

A few weeks since we announced that the Art Department had borrowed the Meyrick Collection of Arms and Armour from Goodrich Court, Herefordshire, with, it is hoped, the prospect of buying at least a portion of it. This collection comprises not only offensive and defensive European and oriental arms, but ivories, miniatures, Flemish pictures, enamels, carvings in iron and other metals, bronzes, and several historic relics of great interest, as the targets of Charles the Fifth and Francis the First, the baton of Alva, a suit of armour which is reputed to have belonged to Ferdinand, King of the Romans and successor of the first; also the so-called portrait of Anne of Cleve, which is ascribed to Holbein, and said to have been that which induced King Henry to marry the easy-going princess. These relics are now disposed in chronological order in the lower part of the gallery which held the National Portrait Exhibitions. Within certain limits, the military items illustrate in a series of mounted figures and in detached pieces the development of arms and armour in medieval Europe. The extreme rarity of early specimens, to say nothing of the total absence of certain kinds, precluded a more remote beginning for this series than the reign of Henry the Fourth, c. 1445.

We shall confine our remarks in the first case to the armour and weapons, and primarily call the visitor's attention to some very interesting Greek, or rather Etruscan, armour which is placed in a table-case at the east end of the gallery, being helmets of bronze with and without the nasal pieces which appear on painted vases and the heads of statues of Pallas. On one of these the student may notice conventional indications in metal of the leather thongs which were used to attach portions of still older head-pieces to each other. These indications form a sort of ornament to the metal. In the same case are greaves of bronze of similar origin.

In a standing case near the last is, together with a British or Gaulish helmet, one of the most remarkable antiquities of the Romano-British period in these islands, the unique and much-studied (see *Archæologia*, vol. xxiii.) *yggwyd*, or large shield covering of gilt bronze which was found in the Witham, Lincolnshire. Its decorations are precisely, says Sir Samuel Meyrick, such as we should expect from a people imitating the modes of a superior race. It is supposed to pertain to Britain after the departure of the Romans; it was held, Chinese-fashion, at arm's length, and by means of a handle behind the boss in the centre; its surface is decorated with three bosses, of which that in the middle is inlaid with cornelians, connected by finely-wrought lines and mouldings.

Close to this article are Italian painted shields of the fifteenth or sixteenth century. On the wall behind are examples of true chain-mail hauberks, sleeves and jacks, also two-hand and single-hand swords of large sizes, rough maces, a ponderous tilting helm c. temp. Edward the Fourth, a large broad-bladed sword, such as hung sheathless at the saddles of combatants. Also a salade, c. 1475, another of Venetian origin and sixteenth century date, which has the form and nasal-piece of the Etruscan helmets above referred to. Such articles are not unfrequently seen in pictures of the time. Here, likewise, is the "heulme" of Sir Richard Pembridge, 1375, from above his tomb in Hereford Cathedral, one of the most unwieldy garments that were ever made; also, (No. 133), a globe breastplate of noteworthy character, with bold flutings, such as added materially to its

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power of resistance to blows, and were soon brought into common use, as further examples here amply show. This breastplate is beautifully etched and chased with patterns that are arranged in lines intermediate to the flutings. In front of these articles, filling the centre of the first of the series of bays into which, by means of lines of halberds and other staff weapons, the gallery is divided, stands the figure of a knight, c. 1445, temp. Henry the Sixth, the earliest complete suit in the collection, and among the oldest in existence. For earlier illustrations of armour than this we must refer to missal and other paintings, and, above all, to the effigies in hundreds of churches. These, taken with the Bayeux Tapestry and other authorities, evince the gradually increased use of pieces of plate-armour to overlay the almost invariably present under-shirt and other garments of mail. Precious among these ancient records are the sepulchral incised slab at Ashington, Devon, and the brasses which, beginning with that of Sir John D'Aubernoun I., in Stoke D'Aubernoun Church, Surrey, 1272, show the grades of advancement from fragmentary to complete suits of steel plates, of which there are many fine specimens before us here. The brasses, better than the actual armour, show the addition of steel knee caps or *genouillères*, elbow-pieces, or *conteres*, splints on the upper arms or *semi-brassarts*, splints on the legs or *greaves* or *jambes*, and, first of all, skull-caps or *basinets* for the heads of the soldiers of old. These additions were progressively enlarged, until they met upon the body and limbs of the wearer and clothed him wholly. With these defences the weapons of attack were also changed; the short lance which the D'Aubernoun knight, I., carries, grew ultimately to the long and terrible arm with which so many of our picturesque notions are more or less incorrectly associated, the *Martels de fer* and sharp-pointed hammers which erst served to break up and penetrate the light and flexible mail developed to ponderous maces, and were used with effect upon encrusted men-at-arms. Those arrows of early date which mail coats barely resisted became the potent shafts of Crecy and Poitiers, and were driven by bows, such as the example in the Tower represents, and of which so many tales are told. As we invent guns to break up the iron-clads of to-day and devise more strongly armoured ships to keep out the shot and shell of those tremendous pieces, so our ancestors added weight and keenness to their trenchant weapons, and added weight to and doubled the steel clothing of their men. The D'Aubernoun knight, II., son and namesake of the first Sir John of that place, displays the expansion of plate upon mail in this metallic clothing. The Trumpington knight of Cambridge, the Septvans knight of Chartham, Kent, the De Bures knight of Norfolk, and others in succession, point to the same changes. As we have lost the earliest plate armour, although not so the antecedent and contemporary mail, we must look for its form to the monuments and pictures, and for its service to the weapons which were employed against its wearers. Bearing these facts in mind, the student has a key to much which is enigmatical here, and in the Museums of Vienna, Madrid, Brussels, Paris, Copenhagen, and the Tower. The intervals of plate armour were almost invariably shielded by gussets and fringes of mail, as in the entire suit before us.

Between this and the next figure stands a fine specimen of German armour, c. 1520-30, which reproduces the puffs and slashes of the cloth garments then in vogue. It is richly etched between the lines of puffs. Next is a suit of black armour, gilt and crossed with red upon the breast, as for a knight of St. John of Ravenna; on the wall behind it hangs a suit of Italian chased and ribbed armour, c. 1500, which is, however, unimpaired in its appearance according to our notions; worthy of attention from an artistic point of view. Then a strange-looking Burgundian morion, with a visor which is shaped like a grotesque mask, and has a beak-like nose and bold curled mustaches moulded in iron. Next is a very elegant Italian morion of the sixteenth century, with rich scrolls *repoussé* upon its contour, and arising from an arabesque mask of fine design. Here also is a morion shaped like the head of a sea-monster, and

from that circumstance doubtless of Venetian make. No. 99, in this bay, is a mounted figure, part of the horse armour of which does not assort with that of the man. This is a very interesting specimen, c. 1560. Then comes a black suit with gilt bands, engraved. Near is a lancer's demi-suit of Genoese origin, *repoussé* in foliage of great spirit and beauty on its breast; parts of the tace are "made up"; on the right shoulder and knee pieces are grotesque monsters' heads, with projecting snouts. Next stands a fine Italian plate armour, which is traditionally ascribed to Ferdinand, King of the Romans, and is certainly one of the most admirable here.

On the wall here hang bucklers with projecting rings of steel, the use of which was to catch the point of a sword and break the weapon, leaving the assailant open to the dagger or sword of his antagonist. Also daggers with the rings through which, in order to obtain a firmer grasp, the users thrust their thumbs, and exceptional weapons; among the last is an absurd "sword-breaker," a sort of comb of steel, designed with teeth to catch a weapon, and, by means of a strong wrench, snap it; c. Henry the Eighth. In a standing case are the targets of Charles the Fifth and Francis the First. Behind are some curious pistols and their appurtenances. Next is a tilting-suit, made smooth and without ridges, upon which a pointed lance could take effect. Notice the large neck-shield or *grande garde*, added to the left shoulder of this figure, with its flying piece, which was designed to cover the visor and its openings. By way of eluding the effect of these smooth and large surfaces, tilting-poles were furnished with coronels or heads, with four or more rounded knobs, such as may be seen in the hands of the effigy in question and others its neighbours. The famous 'Triumph of Maximilian' illustrates very completely and generally these *outré* devices. Here is a suit of splinted or laminated armour, which was devised to afford liberty of motion to the wearer. Also, another suit, not in splints, richly gilded and engraved. Other figures, until we come to a rough effigy of a Commonwealth trooper, in a complete buff coat of modern leather, are rather curious, and admirable on account of the cost, taste, and labour which have been lavished upon them than as armour proper.

Among the articles to which peculiar historical interest attaches are the decorated targets of Charles the Fifth, the signed work of H. Spacini, of Milan, engraved with concentric subjects of the Zodiac, classic themes, twelve acts of the Emperor, and, external to these, the same number of Scriptural illustrations, c. 1550. The target of Francis the First has been injured. Not inferior to these is the famous marshal's baton which Philip the Second gave to the Duke of Alva, a short, hollow staff of steel, designed to contain the muster-roll of the Spanish army, and engraved outside with numerals, arranged so as to show at will the number of soldiers who could be placed on any assumed space. Altogether this collection comprises about 1,500 pieces, of which two-thirds are European arms and defences, 219 are oriental; miscellaneous objects, 117; ivories, 128.

For these latter classes we must spare space. Prime in interest here are two miniatures of exquisite quality: 1. is the famous portrait, which is ascribed to Holbein, of Anne of Cleves, which is questionably on both points. It is more like Catherine of Aragon, as the catalogue now styles it, and cannot well be the picture of either lady. It is that with which Walpole fell in love when he saw it at "Mr. Barrett's, of Lee, Kent." This gem was at Manchester in 1857, and is here accompanied by (2.) a miniature of Henry the Eighth, apparently by the same hand. Both are in ivory boxes; that of the former is carved like a full-blown rose. Here, also, are some ivory carvings, diptychs, triptychs and tablets; among them are beautiful illustrations of the Legend of St. Agnes, in eight tablets in high relief, and of "Syr Trystram de Leonnois"; also, an exquisitely-wrought devotional tablet, French, of the rarest beauty, representing the Coronation of the Virgin by an Angel; a diptych with four

subjects of the Virgin's life, which are worthy of the most careful study, and a triptych of incidents in the life of Christ. In a case, in the same chamber with these, is a collection of ivory carvings, coffers, triptychs, diptychs, tablets of Gothic, Romanesque and Rhenish-Byzantine origin, an arm-rest or staff-head of ivory, apparently Romanesque in design, with very bold grotesques in foliage. Also, Indian carved boxes and staff-heads. In another case, are Gothic and Romanesque enamels, articles in *cuir bouilli*, bronzes, a knocker of iron, Italian or French, seventeenth century, representing Samson with the ass's jawbone; pyxes and candlesticks; some splendid oriental arms, including three tall lances with richly-chased staves of silver, swords, bucklers, daggers, one with a jade handle, and a considerable number of other articles, of various origins and dates.

FINE-ART GOSSIP.

Mr. Ferray having been commissioned to survey the west front of Wells Cathedral has stated that it is in imminent peril, and calculates that it will require about 5,000*l.* or 6,000*l.* to repair it, without replacing the statues. The Dean and Chapter are reported to be anxious for the fitting restoration of the Chapter House. Doubtless we shall soon hear of a subscription to effect these desired works.

The report of the committee for the restoration of Bath Abbey states that promises have been obtained for filling all the windows in the aisles of the nave, one in the south transept and three in the choir, with stained glass. We may ask how, when all this beautifying is done, folks are to read in the church? The nave and its aisles have been groined in stone. The total cost of the works in this building will be, it appears, about 16,000*l.*

The under-named students in the schools of the Art Department have won medals in the late competition: Gold Medals—Maria Brooks, George Clausen; the former for a design of wall decoration, the latter for a design of a carpet. Silver Medals—William Kirkham, William W. Oliver, T. L. Patchett: the first for a model from the antique, the second for a drawing from the same, the third for an architectural design. Bronze Medals—Emily Armstrong, for a group in water colours; Edith Edenborough, for a trial-sketch from Nature; Alice P. Freeman, for a drawing of fruit from Nature; Mary Mason, for an analysis of flowers; R. M. Bowser, for a drawing from the antique; William Henry Arnold, for a design for muslin; Joseph Harris, for a design for lace; E. C. Slocombe, for a design for ironwork. The following have received books—Jessie Freeman, W. L. Bromley, Eugene Clephane, J. B. Grahame, Sarah Barry; in the Elementary Section, Susanna Vargas, Mary J. Jennings, Louisa Orthaus, Alice Pritchett, Eugénie Faure, William N. Evans, J. W. Jackson (sapper), John Beech (artisan), J. W. Wilson, Emma Edwards, Rachel Staignt, Harriette Crookes; the last three with Honourable Mention. In the St. George's School of Art, Sarah A. Edwards: in Rotherhithe School, the Misses C. E. Pamell (Honourable Mention), C. Cortissos, and M. A. Shore. The following have been successful in the second grade examination: J. B. Beech, C. E. Black, W. Crouch, H. M. Cundall, J. Donald, J. L. Ducker, J. W. Emmer, E. B. Duckling, W. Fullerton, William Harburt, E. W. Hatton, E. J. Honey, G. H. Hunt, A. E. Jones, J. Lay, E. C. Magdalen, H. Manning, W. R. Pether, F. L. E. Pither, H. E. Pryce, W. Read, F. Rickards, J. Saltmarsh, A. Thornton, W. G. Jones. The following were successful in the competition for prizes offered by Messrs. Coulson for table-linen: Joseph Harris, E. C. Slocombe, G. Kingman, J. Harris, G. Rushworth, G. Morrison, H. Gribble. The following were successful in the competition for prizes offered by the Plasterers' Company: A. Gibbons, W. Mackness. Prizes to the value of twelve guineas are offered by this Company for 1869.

The process of filling the windows of Westminster Abbey with stained glass is going on rapidly, and, in the most recent instance, at least, satisfactorily. A new window is placed in the east side of the south transept, or Poet's Corner, over the grave of

Chaucer, or rather over and behind the monument erected by Nicholas Brigham, in 1550. It was designed by Mr. J. G. Waller, with the view of expressing at once the intellectual value of the poet's works and his social position. The latter object is aimed at by means of two medallions, representing Chaucer receiving his instructions as ambassador, with others, from Edward the Third, to the Doge of Genoa, Domenico da Campofregoso, 1373, and his arrival at the Court of that prince. The former part of the designer's purpose is illustrated by pictures derived from 'The Canterbury Tales,'—the departure of the pilgrims from London and their arrival in Canterbury. These are at the foot of the window above the inscribed name of Chaucer, and two verses from 'The Ballad of Good Counsel.' Also, by subjects from 'The Flower and the Leaf,'—the Lady of the Leaf and the Lady of the Flower, with attendants. In the tracery head of the window are portraits—1. of Chaucer; 2. Edward the Third; 3. Queen Philippa; 4. Gower, the poet, and Chaucer's representative in England during his absence on an embassy to Galeazzo Visconti, Duke of Milan, 1378; 5. John of Gaunt; 6. Wicliffe, and 7. Strode. Our readers will remember that such a memorial as this is peculiarly apt to the position in that church, where, as Denham happily wrote—

These poets near our princes sleep,
And in one grave their mansion keep.

But, as Chaucer was the first layman not a noble to be interred in the Abbey, his work also lay there—for was he not Clerk of the Royal Works in Westminster? He was a tenant of the Keeper of the Lady Chapel, in a house which stood where Henry the Seventh's Chapel is now, and was probably a similar exorcism to those which fill the spaces between the buttresses of so many churches. Here, certainly within call, he died, and was buried before the Chapel of St. Benedict, "where is a stone of broad grey marble, as I take it," wrote Dart, quoting Caxton. "It was not long since remaining, but was taken up when Mr. Dryden's monument was erected, and sawn to mend the pavement." As the present tomb does not stand in "front of the entrance to St. Benedict's Chapel," and it is inferred, from Camden's statement, that the bones of Chaucer were disinterred and placed in the new tomb, we may consider his ashes to lie beneath the window. Not even Nicholas Brigham's monument remains entire as we see it, but the original canopy was sold with the collection of the late Mr. Cottingham. Mr. Burges, noticing, for the time of Elizabeth, the "very Gothic architecture" of the tomb, suggested, "Perhaps it is an old tomb used up"; and supported the unpleasant idea by calling attention to the "made up" look of certain details. Dart slightly misled Mr. Burges about the date of this monument when he wrote "about the year 1555," which, by the way, was in Mary's time; for the inscription on the tomb is, according to Neale, 1550. The "picture" of Chaucer was formerly painted on Brigham's memorial, after Occeve's sketch, and now revives in the glass above.

MUSIC AND THE DRAMA

MUSICAL PITCH.

Clifton Down Hotel, Dec. 30, 1868.

THANKING you sincerely for what you have already done, I deem it my duty to inform you that performances will take place during the ensuing spring, with the pitch lowered according to the French standard. Mr. Halle has given in his adhesion and will adopt the same standard next season. Mr. Martin, I have every reason to believe, will also adopt the same, in the course of the season, and there can be no reason why others should not immediately follow the same good example. I beg to inclose a small paragraph from the *Musical Times*. If you deem it of sufficient importance to give it insertion in your valuable journal, you will further greatly oblige your obedient servant,

J. SIMS REEVES.

"We understand that the lowering of the musical pitch in England is shortly about to assume a practical form. The letter of Mr. Sims Reeves,

addressed to the *Athenæum*, in which he positively refuses to sing at the Sacred Harmonic Society whilst the present high pitch is maintained, has decided the matter; and as most of the competent musicians of the country are, to our knowledge, ranged on his side, there can be little doubt that, whatever may be the difficulties to be overcome, the change must be made. During the ensuing season a series of six concerts will be given, in which the standard French pitch will be adopted. These concerts will consist exclusively of sacred music (and mostly of Oratorios), and Mr. Sims Reeves has pledged himself to sing at each performance."

THE CHRISTMAS ENTERTAINMENTS.

A liking for practical joking and horse play, and an appreciation of all feats of athletics have long been characteristic of Englishmen. To these tastes may probably be attributed the popularity in England of pantomimic representations. Pantomime is essentially southern in character. It is Greek in origin, Italian in development. The principal characters in modern entertainments are caricatures of the inhabitants of different Italian cities. Nowhere outside Italy, where every man is more or less a pantomimist, has pantomime really flourished except in England. But from the moment that pantomime was introduced into this country it has maintained its hold upon public favour. That this is due to admiration of the tricks of the pantomimists, rather than to appreciation of the significance of acting by dumb show, is proved by the choice for preservation of four from among the numerous characters belonging to the Italian pantomime. The more comic personages have never been domesticated among us. Spavento or Matamoros, the comic captain, Dottore, the lawyer or physician, Giangurgello, Tartaglia, Gelsomino and Brighella are unknown. Scaramuccia made a short appearance, but was soon lost. Those which remained are Harlequin, whose gay attire and feats of agility commend him to English tastes. Pantaloon, the Venetian, whose use is to serve as butt for Clown's jokes, and Columbine the companion of Harlequin. These have been modified so as to suit English taste. Harlequin especially has been endowed with magical powers principally, it appears for the sake of causing the rapid transformations by which Clown and his companion are perplexed. Harlequin and Columbine, moreover, alone preserve the silence necessary to pantomime. Clown from an early date has broken out into speech and song, and some modern Pantaloons accompany every action with language intended to be explanatory or facetious. The present season brings with it no signs of a decay in the taste for pantomimes. Three theatres alone in the West End produce this class of entertainments. There are few boards, however, it must be remembered, whereon a pantomime can conveniently be produced, and the advantages possessed by the largest theatres are gradually securing them a monopoly of this class of entertainment. Covent Garden, Drury Lane and the Lyceum are the only western houses that this year play pantomimes. But every suburban or transpontine stage has its pantomime, and several central theatres produce burlesques, which are a mongrel imitation or an offshoot of pantomimic entertainments.—COVENT GARDEN plays 'Robinson Crusoe; or, Friday and the Fairies'—a piece the introductory part of which is due to Mr. H. J. Byron. Special features in the performance are the splendour of the ballets, which are under the same management as those at the Opera, and the clever fooling of the Payne family, the only pantomimists in England who have a full sense of the meaning of burlesque action. Mr. Matt. Morgan supplies a transformation scene of the requisite splendour, depicting Coralie, the Mermaid's Haunt. The dancing of Mdlle. Lambertini, who made her first appearance in London; the car of King Hokypokywankyfum, drawn by alligators; and a view, by Mr. Telbin, of rocks, with the wreck of the vessel that conveyed Crusoe to his island, are deserving of mention.—MR. BLANCHARD once more supplies the pantomime at DRURY LANE. It consists of a version of the story of 'Puss in Boots.' The legend is closely followed,

but the cat receives important aid in the execution of her task from the bees, who occupy the place of the good fairies. 'Puss in Boots' has such merits of unity of plot and clearness and pleasantness of dialogue as are important even in a pantomime. Mr. Joseph Irving plays the cat in a manner that raises the part far above the level of ordinary representations of this description. His manner, voice and actions exhibit a curious blending of the human and the feline. A Watteau picture of a dell wherein, Phillis and Amoret, Daphnis and Chloe, rest under overhanging boughs by the side of a brawling stream of real water, and a view of Honeycomb Palace, with swarms of bees moving about the cells and corridors, are among the prettiest scenes Mr. Beverley has devised. The Glittering Web of the Golden Gossamers is the title of the transformation-scene, which depicts a host of fairies supported upon bee-like wings. A parody of the "sensation" scene of the railway-train, exhibited at many theatres, is a happy thought ingeniously carried out. A representation of the deck of a man-of-war, upon which a miniature crew goes through naval evolutions, and a ballet of "girls of the period," are among the most attractive portions of the harlequinade. The principal subjects of ridicule in the pantomime are recent police arrangements with regard to dogs and hoops.—A host of nursery tales are incorporated into the LYCEUM pantomime, the title of which is 'Harlequin Humpty Dumpty and Dame Trot and her Cat, or the Old Woman from Babylon and the Little Bachelor who Lived by Himself.' Some good scenery by Mr. Brew has been prepared for this. A general want of preparation, however, was noticeable on the first night, and grievously interfered with the success of the representation. The verse of the pantomime is below the average, and the whole production is far from satisfactory. Miss Caroline Parkes acted well in the opening. A Mr. Fred. Vokes, new as yet to London, made his debut as Humpty Dumpty. He is a clever pantomimist and contortionist.—At the HAYMARKET, Mr. Sothorn re-appeared in 'A Hero of Romance,' which has now undergone such alterations at the hand of Dr. Westland Marston, that more than half of it is original. A burlesque of Lord Lytton's drama, 'The Rightful Heir,' was produced with the title of 'The Frightful Hair!' Mr. Burnand has taken some pains with the dialogue and construction of this, and its entire action passes in three fairly humorous scenes. Mr. Kendal, Mr. Compton, Mr. Buckstone, jun., and Miss Ione Burke supported the principal parts.—'The Gnome King,' an extravaganza, founded by Mr. W. Brough upon familiar Gothic legends concerning fairies of the mines, is the Christmas novelty at the QUEEN'S. It has a clear and intelligible plot, and direct and continuous action. Mr. Toole plays humorously the part of *The Gnome King*, who is a combination of *Mephistophiles* and a Russian Prince. Mr. Lionel Brough and Miss Hodson have good parts, in which they acquit themselves satisfactorily. Some pretty scenery and a tolerable ballet are supplied.—Mdlle. de La Ferté has opened the ST. JAMES'S with a programme including a new comedy by Mr. Gilbert a'Beckett, entitled 'Glitter,' and Mr. Planché's extravaganza of 'The Sleeping Beauty in the Wood.' The comedy is very flimsy, and obtained but moderate success. Its plot is commonplace, and much of the dialogue is either heavy or farcical. One situation, however, of love-making, in which the lady reads a novel while the gentleman talks sentiment, is comic and ingenious. Mr. George Jordan, formerly of the Lyceum Theatre, Mr. Coghlan, of the Olympic, Mr. Gaston Murray, Miss Maria Simpson, and Miss Lucy Rushton played the principal parts. Mr. Planché's burlesque, originally produced at Covent Garden and afterwards revived at the Lyceum, is scarcely suited to modern taste. No stronger proof of the ephemeral nature of these productions need be advanced than the fact that only while the music they introduce is familiar and their jokes are quite fresh have the best of them a chance of popularity. A revived burlesque is ordinarily as flat as a bottle of champagne uncorked one day and drunk the next. Mdlle. de La Ferté played the part of the Princess, but as she cannot act or speak

English a sang a French reason, and however, dances and entertain majority of ance.—A of 'Prin ago at SADLER Miss Ha pretty pa a re-adap Golden I has been ville, wh and a bu both his favour of which M title of King Ha the Mill Tale Tie given at pigs and nishes a again re introduc ence as manage GERCIAN man' is ance of are une pantom The att

Mr. M. Off Illustra Dernie warfar gram music but it 'Ba-ta the st teurs, may n it is to Mr. I with I charac part I Mdlle night songs Ch been cities, name in w macro rectic Patey being perfo need Mr. A U.S. was pleas Pr at C of the for Com mad act prin her barri atte 'La

English she did not obtain much success. She sang a French song interpolated without rhyme or reason, and obtained an encore. Her performance, however, was a complete failure. Some comic dances and ballets were redeeming features in the entertainment, but were introduced so late that the majority of the audience had left before their performance.—At the HOLBORN, Mr. Brough's burlesque of 'Prince Amabel,' first played some few years ago at the St. James's, has been revived.—SADLER'S WELLS, now under the management of Miss Hazlewood, commenced the season with a pretty pantomime, the opening to which consists of a re-adaptation of Mr. Planche's 'Fair One with the Golden Locks.'—The ST. GEORGE'S OPERA HOUSE has been opened as a theatre by Mr. Such Gravanille, who has produced a drama entitled 'Saved,' and a burlesque on the subject of 'Sardanapalus,' both his own compositions. Little can be said in favour of either production or of the acting, in which Mr. Granville has a principal share.—The title of the pantomime at the VICTORIA is 'Bluff King Hal; or, Harlequin Herne the Hunter and the Miller's Daughter of the River Dee.'—'Tell Tale Tit, or Harlequin Dickory Dickory Dock' is given at the STANDARD, with no end of living dogs, pigs and poultry.—'Whittington and his Cat' furnishes a theme for the ALFRED THEATRE. Here again real horses, cows and other animals were introduced, and proved so popular with the audience as to suggest a plan by which an economical manager might reduce his salary list.—At the GRECIAN a pantomime called 'The Flying Dutchman' is noteworthy on account of the performance of Mr. G. Conquest, whose feats of agility are unequalled upon the stage. These and other pantomimes were of average merit and interest. The attendance upon all was large.

MUSICAL AND DRAMATIC GOSSIP.

Mr. German Reed has brought out another of M. Offenbach's operettas at the little Gallery of Illustration, in Regent Street. 'Croqueron, ou le Dernier des Paladins,' is a travesty of mediæval warfare, and it is correctly described on the programmes as a "nonsensical extravaganza." The music is as lively as M. Offenbach's generally is, but it is not to be compared in bright piquancy to 'Ba-ta-clan.' On the first night of performance all the singers had the manner of second-rate amateurs, but it is possible that in this case familiarity may not have brought contempt. The operetta, if it is to be dignified by the name, is preceded by Mr. Burnand's entertainment 'Inquire Within,' with Mr. and Mrs. German Reed in their former characters. Mr. Frank Matthews now plays the part heretofore filled by Mr. John Parry, and Mdlle. Rosa d'Erina, who speaks English with a slight foreign accent, and sings Spanish and French songs prettily, also sustains a character.

Christmas performances of the 'Messiah' have been given in scores of provincial towns and cities, the same singers in some cases singing the same music on three and four successive evenings in widely distant places. On Christmas Eve the sacred oratorio was given, under Mr. Halle's direction in Manchester, Mesdames Sherrington and Patey-Whitlock, Mr. Reeves and Mr. Santley being the principals. The last of the 'Messiah' performances took place in Exeter Hall on Wednesday, when Miss Louisa Pyne appeared, and Mr. Martin conducted.

At the Second Symphony Concert in Boston U.S. Mendelssohn's posthumous 'Reformation' was given, but it appears not to have greatly pleased.

Paris is as inactive, in a musical sense, as London at Christmas-time. The only noteworthy incident of the past week has been a performance given for the benefit of Madame Ugaldé at the Opéra Comique, the theatre at which her reputation was made. Madame Ugaldé herself sang in the first act of 'Le Domino Noir,' and in 'Galathée,' the principal character in which was "created" by her in 1852. The part of *Pygmalion*, written for a baritone voice, was on this exceptional occasion attempted by a contralto, Mdlle. Wertheimer.—'Le Brasseur de Preston,' Adolphe Adam's flimsy

comic opera, has been produced, for the first time at this house, at the Théâtre Lyrique, where 'Iphigénie en Tauride' still interests the comparatively few amateurs of classical music in Paris.—Signor Tamberlik has made his *rentrée* at the Italiens in 'Otello,' and has been well supported, it appears, by Mdlle. Krans. 'La Serva Padrona,' not Pergolesi's, but that of Paisiello, the author of the first 'Barbiere di Siviglia,' and written, like that eclipsed opera, for the Russian capital, has also been revived at the Salle Ventadour. It was played as an after-piece to 'Rigoletto,' and its quiet elegance naturally suffered by comparison with the fiery impetuosity of Signor Verdi's melodramatic work. Madame Adelina Patti, whose farewell for a time to the Parisians called forth an extraordinary display of the enthusiasm which a continental audience always has at hand, has been giving a few performances at Brussels and Liège on her journey due north. She is to appear at St. Petersburg on the 14th of January,—the 2nd of the Russian calendar.—The small semi-lyric houses, of which there are now so many, have been busy enough. A new two-act opera has just been brought out at the Bouffes Parisiens, under the title of 'Petit Bonhomme vit encore.' The story may be described as an amplification of the idea of 'Les deux Arlequins' mentioned last week. A wife who has been deserted by her husband, refuses to recognize him when he returns to his home. She has meanwhile become a popular singer, and is about to elope with a Russian prince into whose service the now jealous husband is compelled to enter. Of course she is ultimately reconciled to him and "Petit Bonhomme vit encore." The music, by M. L. Deffès, is described as light and pretty. Mr. Grisar's clever 'Gilles Ravisseur' has been revived at the Fantaisies Parisiennes.

M. Barrière is author of the drama of 'Theodoros,' now in course of performance at the Châtelet. The task of writing a play upon the subject of the British occupation of Abyssinia was originally entrusted to MM. Brisebarre and Blum. Soon, however, M. Brisebarre retired in favour of M. Henri Rochefort of 'Lanterne' notoriety, who proposed to give the drama a satirical signification. Events compelled M. Rochefort in turn to withdraw, and MM. Barrière and Léon Beauvallet undertook the completion of the task. M. Barrière is now mentioned as sole author. It is not often that a work undergoes such vicissitudes previous to its appearance upon the stage. 'Theodoros' is in five acts and fourteen tableaux. It is so composite a production one might suppose all the authors mentioned in connexion with it to have had a share in its composition. It commences as a satire, continues as an extravaganza, and ends as a pantomime. The most noticeable feature in it is the splendour of its ballets. A *pas de serpent-charmers* is a great success. In this repetition of the ancient *Psylle* dance, Mdlle. Montero grasps a real serpent which she folds around her neck and arms, falling back at length in an assumed lethargy from its supposed bite. Some amusing gossip is current concerning the snake employed. The reptile is said to have lost all its original tastes, and to have become so tame and mild as to prefer milk to frogs. Some of the views of scenes in the Desert are striking, and the palace of King Theodore recalls the designs of M. Alma-Tadema.

Balzac's extravagant 'Histoire des Treize' still ferments in French imaginations. The plot of M. Plouvier's new drama, 'La Princesse Rouge,' at the Ambigu-Comique, is founded upon the adventures of a band of men under the presidency of an Anglo-American, whose vices have secured him the title of *Milord Canaille*. These worthies aim at imitating the extravagancies of Ferragus and Henri de Marsay and their associates. They carry off from the wedding feast the wife of Dr. *Palmore* with whom Count *Melchior*, one of their number, is in love. At a subsequent period, *Berthe*, the Count's sister, is ill of a disorder which Dr. *Palmore* alone can cure. As *Melchior* will not give up his mistress, the Doctor will not cure the patient. Other far-fetched incidents follow. The piece terminates when the Doctor blows out his brains that his wife and her lover may find no obstacle to their happiness.

The 'Messe de Noël' was celebrated on Sunday

at the Tuileries, in the presence of the Emperor and his Court. A French journal states that Madame Cabel's singing of the 'Benedictus' was followed by a murmur of admiration! Englishmen will probably think that a compliment to a singer might have been better placed and better timed.

The Paris journal, *Le Ménestrel*, mentions a new invention which should earn for its author the gratitude of millions. It consists of an apparatus, which, applied to any piano, will deaden the sound emitted. There are few persons who have not been sometimes distracted by the practising of some too persevering player, and who would have paid any price for such a "mute" as that described.

'Catherine Parr' is the title of a new drama by MM. Couturier and Paul de Vigny, produced on Christmas Eve at the Théâtre Déjazet. Its scene is the tower in which Catherine, awaiting the orders for her death, receives the agreeable news that Henry is dead.

Among the Christmas novelties in Paris are a *revue*, 'Les Hanneçons de l'Année,' at the Délassés; a drama at the Prince Impérial, 'Les Chevaliers de la Marguerite,' by MM. J. Dornay and Pournin; the scene of which is laid during the regency of Philippe d'Orléans; and a *revue*, 'La Tour Prends Garde?' at the École Lyrique.

The action brought against Signor Fracchini by the "Director of the Russian Imperial Theatres," for non-compliance with his engagement to sing at St. Petersburg, has been lost. Signor Fracchini pleaded illness, and the claim for 100,000 francs was dismissed with costs.

Simrock, the music-publisher, of Bonn, whose name has been remarked on the title-pages of so many much-treasured works, died on the 13th of last month, at the goodly age of 76.

Herr Rubinstein is flying through Northern Europe, and creating a sensation wherever he may alight. He has been lately playing in Moscow, Hamburg, and Königsberg. He begins the year with two concerts in St. Petersburg; but on the 5th of January he commences another *tournée* in East Prussia, then proceeds to Dresden, and afterwards to Belgium, taking Hanover and Brunswick on the way. This rivals the feverish activity of Mdlle. de Murska, who, singing in England in the beginning of December, and having to appear in Paris on the 10th of January, fills up the interval by performing an engagement in Pesth. Surely it stands to reason that the excitement of incessant travelling must be prejudicial to the "temperance" that lends dignity to art.

M. Empis, of the Académie Française, died at Bellevue, at the age of seventy-three years. He was the author of several comedies and dramas, some of which obtained considerable success. 'La Mère et la Fille,' written in collaboration with M. Mazères, was the masterpiece. Among the most popular of the works of which he was sole author are 'L'Héritière, ou un Coup de Partie,' produced at the Théâtre Français on the 10th of September, 1844, 'Lord Nowart,' 'Julie,' 'Bothwell,' 'L'Agiotage, ou le Métier à la Mode,' 'Le Généreux par Vanité,' 'L'Ingénue à la Cour,' and 'Un Changement de Ministère.' Most of the pieces of M. Empis belong to what is known in France as the *drame bourgeois*, a species of drama which, though it embraces 'Le Père de Famille' of Diderot, 'La Mère Coupable' of Beaumarchais, and Dumas's 'Antony et Angèle,' has of late fallen into ill repute.

Death has been very busy among the French dramatists and poets of late. Baudelaire, Ponsard, Lambert, Thiboust, Amédée Rolland, and Mallefille have followed each other in quick succession. The last death to be announced is that of Charles Bataille, a well-known journalist and writer of romances. For the stage he composed three or four successful works, the best known of which was the 'Usurier de Village,' written in conjunction with Rolland. His poems 'Frédérique' and 'Les Mondes Interlopes' received on their first appearance a good deal of attention. Bataille was barely forty years old, and had for some months previous to his death been deprived of his reason.

MISCELLANEA

Contraction of Igneous Rocks on Cooling.—In the *Athenæum* (No. 2147, p. 852, Dec. 19), I find a letter from Mr. H. P. Malet, in which that gentleman, referring to a notice (*Athenæum*, No. 2143, pp. 682-3) of my experimental investigations into the amount of contraction undergone by silicated rocks when passing from the molten into the solid and cold state, requests me, through the medium of your columns, to answer eight questions which he puts with reference to my experiments. I should gladly comply with this request, did I not fear that, in order to do so, I should be obliged to trespass too much upon your valuable space, and I must therefore content myself by referring to my original communication on this subject, in the *Chemical News* of October 23, 1868, in which every one of these questions will be found answered in full detail. Although I have not seen 'The Circle of Light,' in which Mr. Malet has published his reasons for supposing that such rocks could not have been formed by heat, I feel quite satisfied that we have now overwhelming evidence, physical, geological and chemical, to prove that they must have once been in a fluid condition.

DAVID FORBES, F.R.S.

Earthquakes and Tides.—Some sixty years since an old man who had spent all his life at Althorpe on the Isle of Axholme, told my father that on the day in 1755 on which a great part of the city of Lisbon was destroyed by earthquake, three tides came up the river Trent. I think, but am not quite sure about it, that the man professed to have witnessed the phenomenon. In these days of earthquakes it would be interesting to know what amount of truth, if any, is contained in the fisherman's statement. We know, I believe on trustworthy authority, that the shock was felt on the shores of the Baltic.

EDWARD PEACOCK.

England.—As I stated in my former note, the use of the name West Angles appears to have been very temporary, and if Mr. Hall has not met with it I am not so much surprised at his questioning it, as I am with his doubt respecting that of North Anglia, of which there are numerous examples. Amongst others, *Bede*, l. 5, c. 21, says that Nechtan, having renounced his erroneous opinions respecting the observance of Easter, sought the aid of *gente Anglorum*, and sent a deputation to Ceolfrid, Abbot of the Monastery of the Blessed Apostles Peter and Paul, which is at the mouth of the River Wear, and near the River Tyne, in a place which is called Jarrow. Clearly this monastery was not in Norfolk or Suffolk, and yet it was in Anglia. If there was not any other of the name, why was the kingdom which included Norfolk and Suffolk called *East Anglia*? Tacitus does not particularly mention the Saxons, and it seems not improbable that the name Angles was used by him to designate a part of the people on the continent, afterwards included under the general appellation of Saxons; the special name being derived from the shape or position of the territory the Angles occupied. Allow me to inquire why Anglesey should be called the Englishman's Isle? and whether it is not probable that the British Celt would incorporate many Latin words into his language during the Roman occupation of his country? Hence, the Welsh word *Ongl* may have been in use long before the Romans left.

A DICKEY SAM.

Gries.—The word "griesly" referred to by your Correspondent "W." is an old Scotch word, used as an adjective by Sir Walter Scott. The following account of it is given by Dr. Jamieson:—"Gries = gravel."

The berill stream, rinnand our stanerie greis,
Maid sober noyis. *Palace of Honour*, ll. 42.

Stanerie greis is tautological. German, *greis*, calculus, arena, sabulum. Alemannic, *greis*. Belgic, *gruys*. Wachter considers *grus-en*, to crumble, to break in pieces, as the origin. *Greis* is radically the same with *Grete*, q. v.; as German, *greis* with *grut*.

WM. LYALL.

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Erratum—P. 892, col. 1, line 17 from bottom, for "Angela" read *Angeln*.

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